BOOK PRODUCTION

MAGAZINE

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RUSSELL ERNEST BAUM DIVISION BELL & HOWELL COMPANY

32 page (for book and news imposition). Extra plates available for 8 page and 16 page.

Looking for the recipe to sell cook books?

LAMINATE WITH CELANESE ACETATE

The unmistakable sparkle of Celanese Acetate adds a dash of sales appeal to cookbook covers—keeps them at their eye-catching best over long periods of shelf life and handling. What's more, it does the same thing for children's books—paperback books—*any* kind of books. • Better yet, the cost of laminating with Celanese Acetate is remarkably low. Many hard cover books laminated with Celanese Acetate retail profitably for less than a dollar. Librarians, of course, are well pleased with any book that is protected with an acetate-laminated cover. • Chances are, Celanese Acetate is the not-so-secret ingredient that can give you the recipe for boosting sales. It's certainly worth investigating. For detailed information—as well as names of laminators—contact: Celanese Plastics Company, Dept. 168-H, 744 Broad Street, Newark 2, N.J. Celanese®

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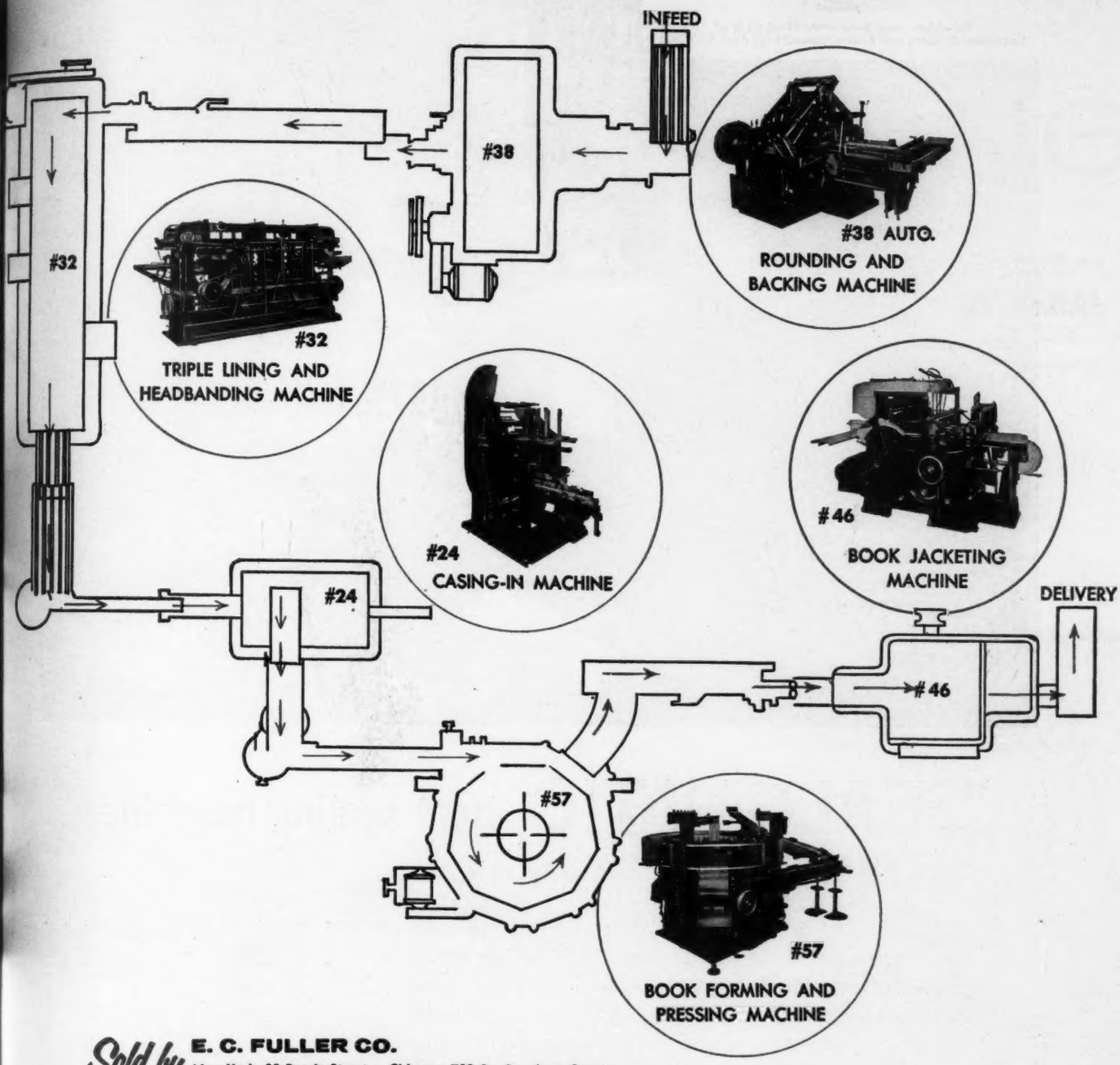

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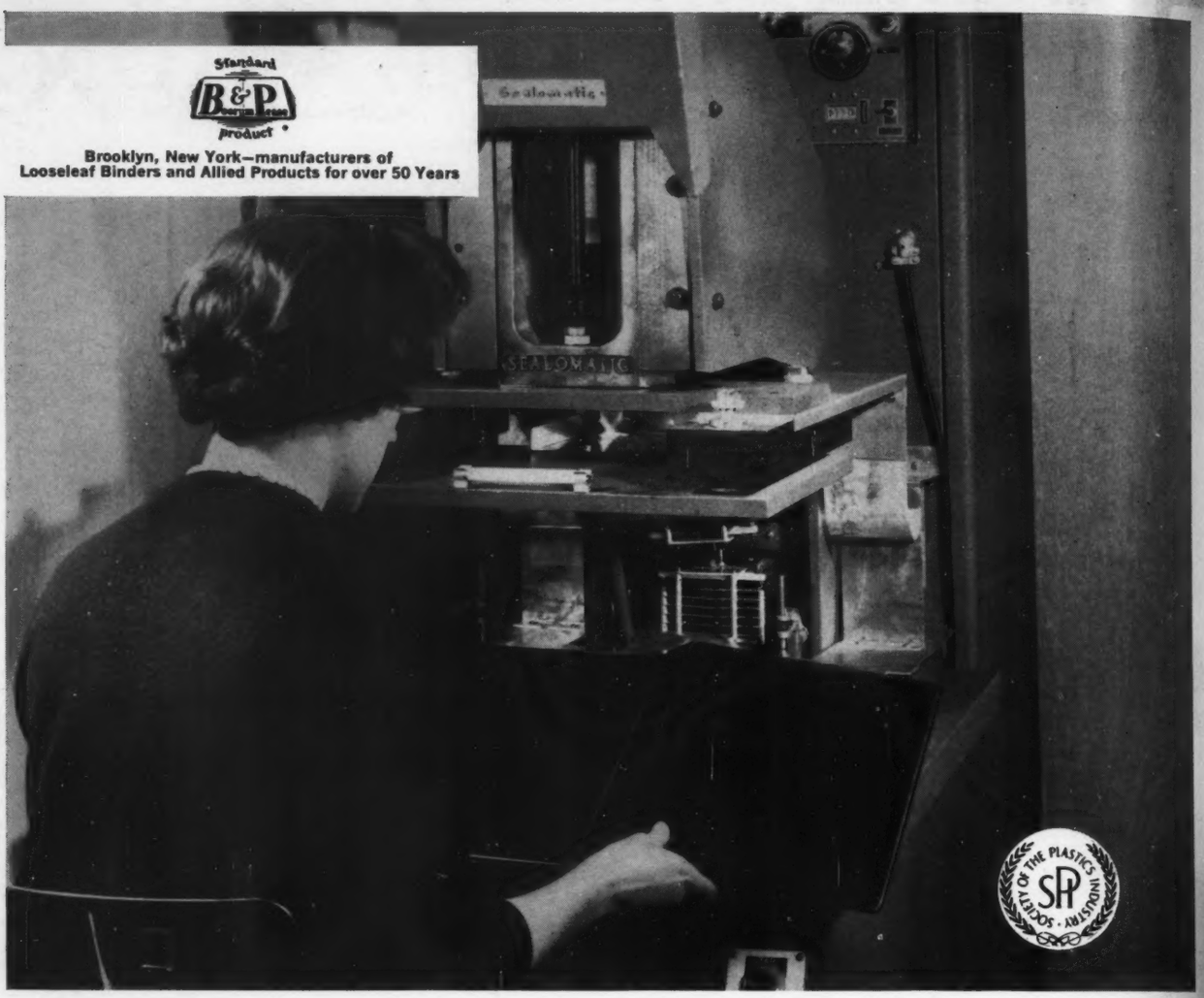

"SEALOMATIC heat sealing machines pay off in dividends" — BOORUM & PEASE

"Investing wisely in dependable heat sealing equipment pays off in dividends. Our Sealomatic machines cut fabricating costs 45% while production charts show a 60% increase. Sealomatic units certainly pay their way in a short time, and then go on to show profit. Besides, valuable time spent training new or unskilled labor is minimized. Sealomatic equipment is that easy to operate."

Henry Drury
Director of Engineering
Boorum & Pease

- One automatic operation cuts, seals and embosses vinyl—rigid, flexible or foam plastic material.
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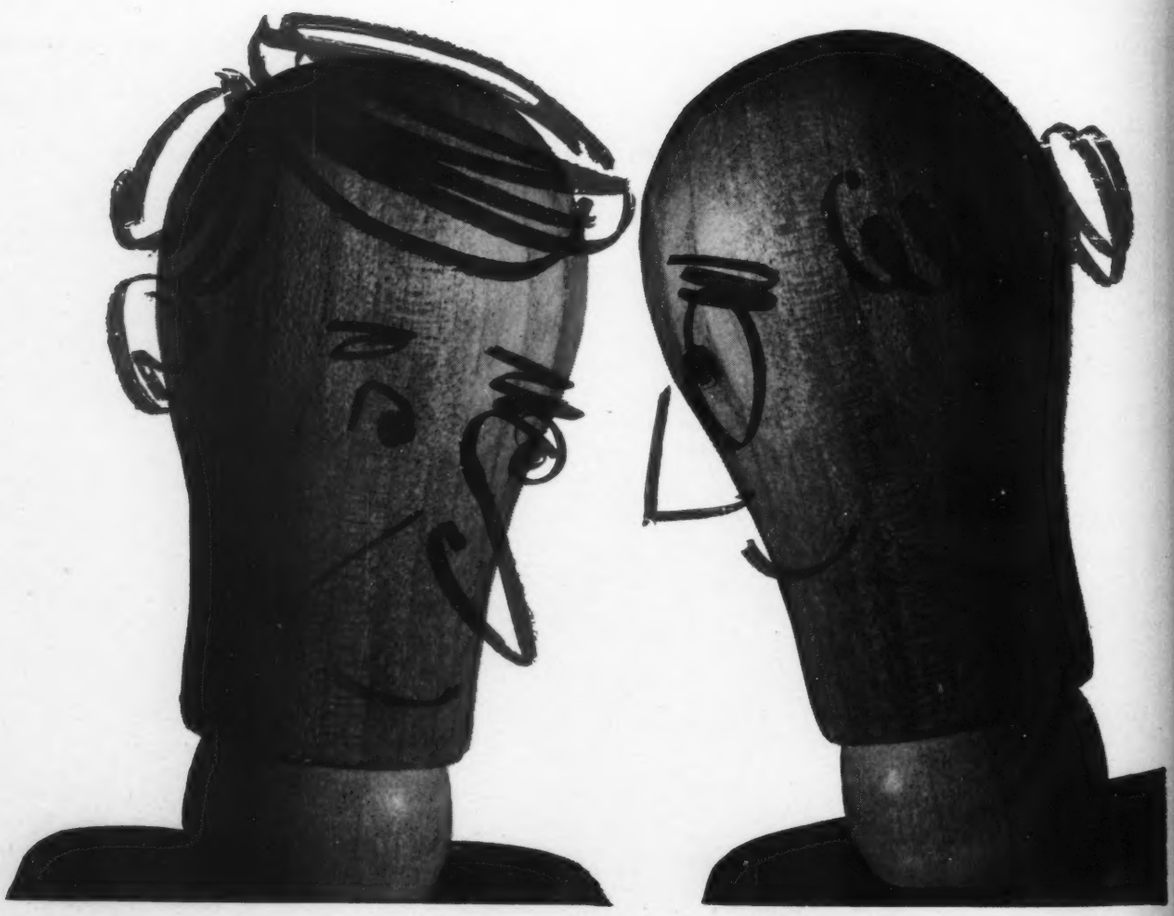


FOREIGN NEWS

DEVELOPMENT OF SOVIET PRINTING TECHNOLOGY LAGS

Some dissatisfaction with certain aspects of the Soviet printing industry —which may, however, mean satisfaction for Western printing machinery exporters—is expressed in the Soviet printing industry journal.

Printing machinery construction, the journal states, is lagging behind. Thus work on the electronic photosetting machine which "is urgently required by the industry" has suffered delay. The production of an electronic engraving machine for more than one size of plates has not started on an industrial scale. The mass production of automatic book stitching machines has been held up, the journal continues.

Polygraph Journal

SCOTTISH STUDENTS SEE PAPERBACK TEXTBOOKS

The National Council of the Scottish Union of Students has suggested to publishers that British standard text books have paperback instead of cloth bindings. The Scottish students say that the price of texts—particularly the scientific and technical—is a too substantial part of the school and university student budget. The students, who have formed loose-knit ties with their compatriots in other parts of Britain, feel that paperbacks will bring the desired alleviation from high costs.

Printing World—Great Britain

ANTI-SETOFF POWDER VANISHES

A new anti-setoff powder has recently been announced by Aerostyle Ltd. Called "Vanishing Intergran," the particles of the powder are both hygroscopic and water soluble. When sprayed on the sheets they absorb moisture (from the atmosphere or from the sheets themselves) and turn into droplets, which then soak away into the surrounding paper or board.

The time taken for the particles to liquefy is a little longer than the drying time of most printers' inks; consequently, there is just long enough for the print on the sheets to dry before the powder separating them vanishes and they come together.

IPEX Information Bulletin

NEW ZANDER EQUIPMENT

Three new machines have been introduced by Maschinenbau Hubert Zander: The Series A section folder; Series B folding and cover inserting machine for exercise books; and the Model ZT exercise book assembling stitching and folding machine.

The Series A folds and counts ruled sections and can be set to count any number of sheets from 1 to 25. The suction feeder is a rising table model and can be reloaded while running. Two sizes are available: The A I which takes sheets from 7⅞ x 7 3/32″ to 24⅜ x 18″; and the Model A III which takes sheets up to 34 x 20 15/32″. The Series B operates on the same principle as the Series A but it includes a cover feeding station.

The Model ZT is built on the unit principle and performs the following functions: Feeding and counting paper sheets from three stacks; feeding cover sheets from one stack; wire stitching with up to eight stitches per section; folding and delivering on a conveyor. The number of sheets fed from each stack can be adjusted from 1 to 25. The machine handles sheets from 7⅞ x 7⅞″ to 34 x 20⅜″.

British Printer

DOMESTIC NEWS

APPRENTICE TRAINING

ITU president Elmer Brown has announced a credit system of grading composing room apprentices which minimizes times as the determining factor and emphasizes competency. Under the new credit system, which includes safeguards against too rapid completion, an apprentice may complete his training in as little as three years through credits gained by on-the-job training, supplemental training in recognized training centers and by correspondence courses.

A recent survey showed that apprentices in training lagged 35% behind the number needed to replace journeymen lost by death, retirement or for other reasons. Thus, of every three persons leaving the industry, only two are trained to replace them.

New England Printer

IMPORTS OF PRINTED MATTER

There is an alarming growth of foreign imports (travel folders, hotel brochures, calendars, labels, playing cards, to name a few) coming in from Japan, Italy, Germany, England, France, Belgium and Denmark. There is no basic reason why most of these materials should be printed abroad.

The present tariff structure was set up in a period completely at variance with our current economic status. It must be revised in line with the growing disparity of wage rates between manufacturers in this country and those abroad.

LPNA News

BRIGHTYPE

For letterpress, type material in engravings will be much sharper if Brightype film is used in the strip-up. The process can also be used for paper proofs in the type mount-up. Since Brightype photographs only the surface, it "restores" worn type or plates. Brightype films can be sent to publications, rather than duplicate plates, and films can be made for ad reprints before sending plates to publications. Illustrations can be converted by the Brightype process for other purposes, and loss of artwork guarded against. While Brightype does not save cost, it improves quality dramatically.

Graphic Arts Review

LETTERPRESS NOT DEAD

Established letterpress manufacturers have swung to the lithographic process with a variety of web presses. Sheetfed offset presses lines have also been expanded. In a ten year span, two manufacturers have doubled and tripled their range of sizes. There has also been an increase in foreign press manufacturing activity which is now noticeable in this country.

Even the casual observer had to admit that letterpress is being nudged by all the activity in the press industry. Three major firms will soon offer new wrap-around presses giving letterpress many advantages possessed by offset.

Printing Production

CIVIL WAR CENTENNIAL

The business of celebrating the 100-year-old Civil War has proved to be a business bonanza, particularly for printers and book publishers. Scores of books are now on the market, with many others scheduled for the next four years. Ideas which have made money for printers and binders: record albums of Civil War songs; war game sets; reproductions of old money; newspapers, magazines, and booklets specifically devoted to the war and its battlefields; special maps; direct mail advertising tie-ins, and many others.

Business Week

CULTURAL LAG

There is a discrepancy between the nation's mass media and our actual cultural climate. We use a great miracle like wire-photo to bring to the masses movie-star romance, and the miracle of television to communicate vulgarity and banality.

All this fails to reflect the growing mass audiences for serious music, classics in paperbacks, etc., which should be increasingly supported by business leaders and the man on the street.

The Saturday Review

produce more and better printing, more profitably.

THE NEW ATF-SENATOR CUTTER

with dial-selected automatic program channels,
100% electronic magnetic tape control,
and guaranteed setting accuracy of .002"

The new ATF-Senator "Program Spacer" Cutter: so soundly designed, so simply automated, so easy to set, that it can outproduce conventional cutters two-to-one. Here are the more important design and operational features:

Up to 24 different jobs can be programmed for completely automatic electronic spacing • Instantly recorded space settings without a single mechanical adjustment — on reusable magnetic tapes • No re-programming of tapes required to adjust for slight gripper margin variations on subsequent runs • Airfilm center, side and rear tables available for fast, easy handling of heavy lifts — air passages cast in table — no tubes or pipe connections • Built-in safety factors including low pressure treadle; two-hand, push-button starting; an approved non-repeat device, plus a photocell device for extra safety • Extended rear tables available with or without airfilm surface, with automatic slot closing device — closes automatically, prevents sheet edges from catching when lift is moved.

The ATF-Senator is available in four sizes (32", 42", 52" and 61"). To learn more about how they can boost your production . . . and profits, write for our free booklet.

ATF type used in this ad: Century Exp. with italics and News Gothic Cond.

ATF AMERICAN TYPE FOUNDERS
Dept. Y1, 200 Elmora Ave., Elizabeth, N. J.

Now... a "compact" adhesive binder for profitable short runs

The *Martini Autobinder* automatically binds and covers a wide variety of work. It is widely used for economical short runs of magazines, directories, catalogs and similar work.

Versatility

The *Autobinder* can be used also for covering side-stitched or sewn books . . . for back gluing of sewn books . . . and, with a mull strip attachment, for adhesive binding of books for casing-in.

Size range

The size range extends from a minimum of 6 x 4" to a maximum of 16 x 10" in thicknesses from 3/16 to 1-3/4". The speed ranges, in stepless variation, from 1500 to 3500 books per hour.

Set-up time

Set-up time, as proven from actual experience in many plants, will be from 15 to 45 minutes depending upon the extent of the changeover. All adjustment controls are conveniently placed and are fitted with knobs or handles for instant use. Precise setting scales are supplied where needed.

Operating cycle

The operating cycle commences with the placing of the gathered signatures into the self-opening clamp. After automatic jogging, the clamp closes and carries the book to a rotary knife where the folds are cut off the backs. A milling disk roughens up the back for increased penetration of the adhesive.

Rotating brushes are used to remove the paper dust left after milling. Two glue rollers are provided to apply the adhesive. Side rollers can be used for applying glue to the side of the book when using four-creased covers. The book is then advanced to the covering station where the cover is fed and attached. At the next station the back is formed and the cover is squared. The bound and covered book is then conveyed under the feeding station to an automatic stacker delivery. Books are stacked spine down on a heated metal delivery table.

Paper scrap and dust from the knife and milling stations are removed by an integral suction system.

Cover feeder

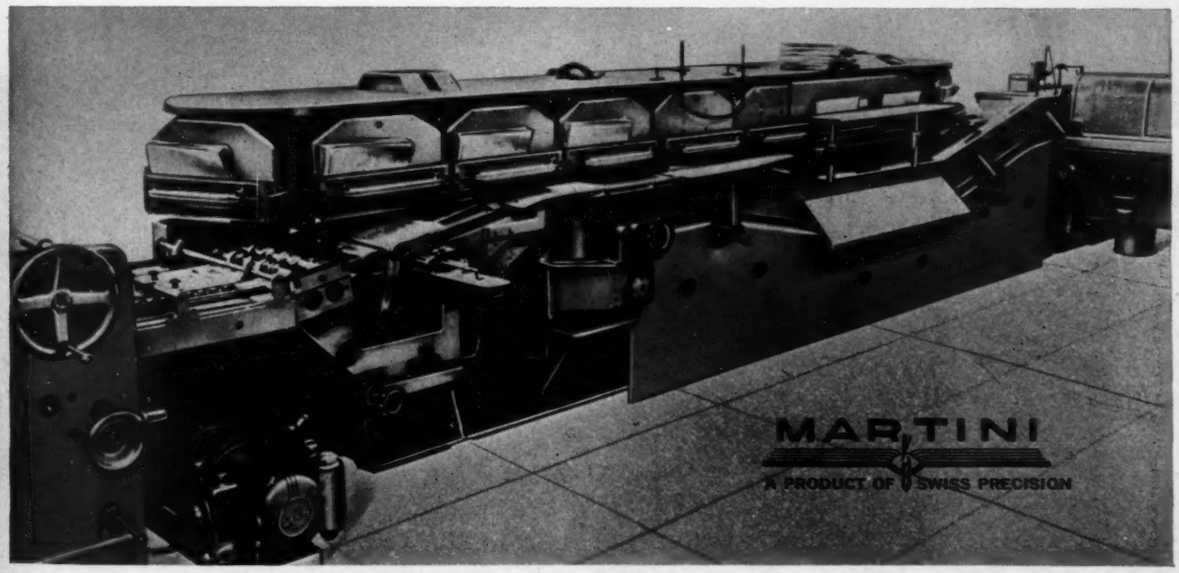
The feeder is of the continuous reloading type. The feed mechanism is of the positive vacuum gripper type. The feed table is equipped with scoring wheels to make two or four creases in the cover. Interlocking controls prevent a cover from being fed unless a book is in position or stop the machine when a cover is not in position for the book.

Mull strip attachment

The Model 2 *Autobinder* provides an attachment for the application of a mull (crash) strip between the book block and the cover when additional strength is required. This attachment can be used also to apply cloth or crepe strip for books which are to be cased-in.

Floor space requirements are the same for both models: 28 x 8 ft.

For further information or an actual plant demonstration, contact the T.W. & C.B. Sheridan Company, 220 Church Street, New York 13, N. Y.

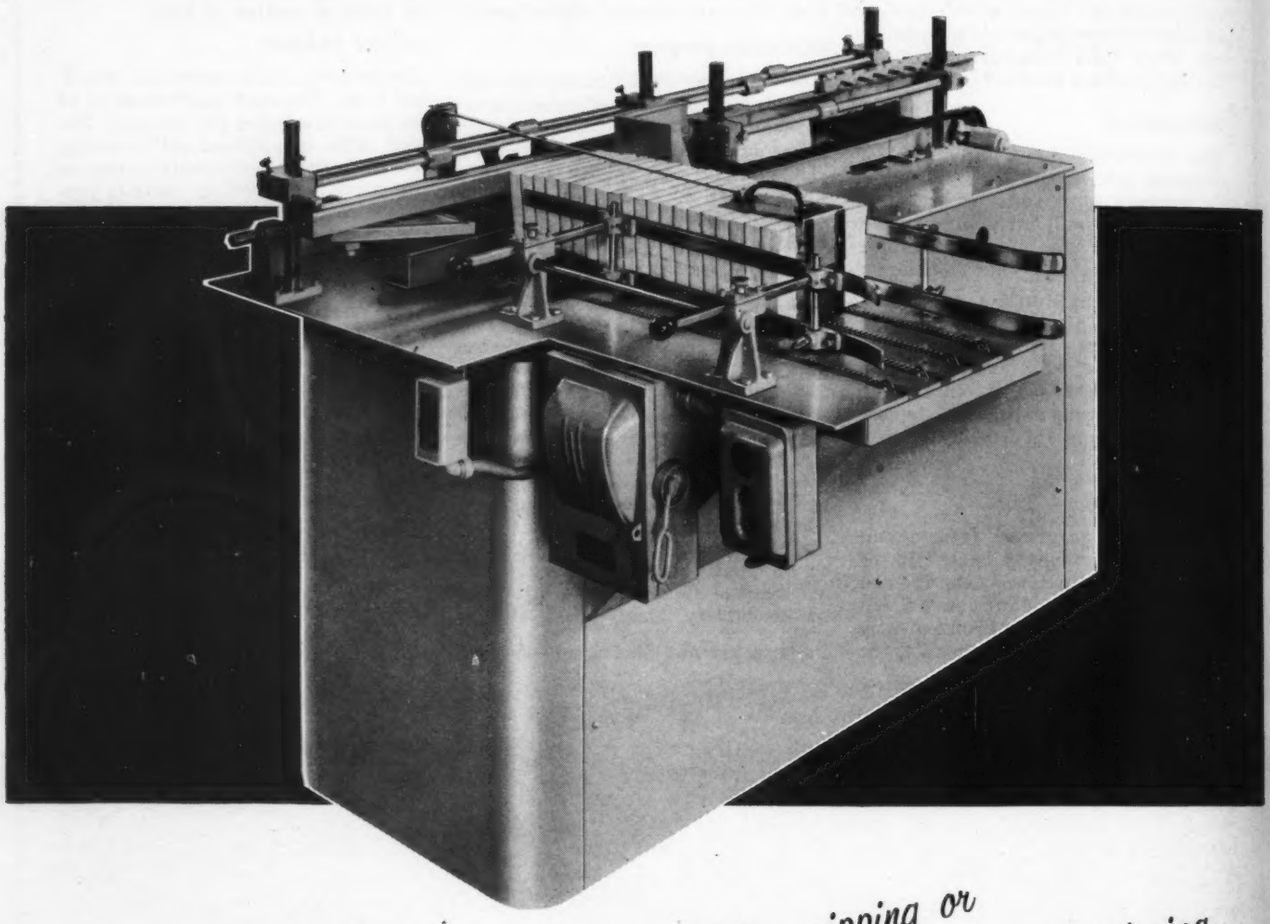


SINCE 1835 / SHERIDAN

Crawley's New.....

Automatic Gluer and Dryer Attachment

for Short Runs or Large Books



Suggested uses:

Books can be fed directly after nipping or smashing, then jogged, glued and accumulated for natural drying

....or...dried and accumulated for immediate trimming!

THE CRAWLEY BOOK MACHINERY CO

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"THIS NEW GLUING-UP RESIN IS REALLY VERSATILE AND IT'S COMPATIBLE WITH ANIMAL GLUE"

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NOW... EXCITING GRAPHICS in brilliant color for your book covers

...with long-wearing Du Pont vinyl PX® cloth— another achievement of chemical research

Here's an advanced binding material developed in Du Pont research laboratories that makes book covers look brighter and last longer—new vinyl "PX"* cloth.

Printing detail on vinyl "PX" cloth is crisp and alive. Colors glow with a true brilliance on its snow-white, uniform surface. And this beauty lasts because vinyl "PX" cloth is tough and durable—10 times more scrub-resistant than pyroxylin materials of the same grade.

Already these exciting advantages have led to the use of vinyl "PX" cloth by many enthusiastic publishers. This new binding material meets Commercial Standard CS-57-40 and the Official Minimum Manufacturing Standards and Specifications for Textbooks.

Be sure to ask for Du Pont vinyl "PX" cloth. For free sample swatches and more information, write: E. I. du Pont de Nemours & Co. (Inc.), Fabrics Division, Department BP-16, Wilmington 98, Delaware.

*Reg. U. S. Pat. Office

Another publisher chooses brighter-looking, longer-lasting vinyl "PX" cloth. Scott, Foresman and Co.'s Cathedral Edition of "All Around America" and "Wide, Wide World" have dramatically designed covers printed in sparkling color by Mid City Lithographers, Inc., Chicago, finished by Paper Converting and Finishing Company, Chicago and bound by L. H. Jenkins and Co., Richmond, Virginia.

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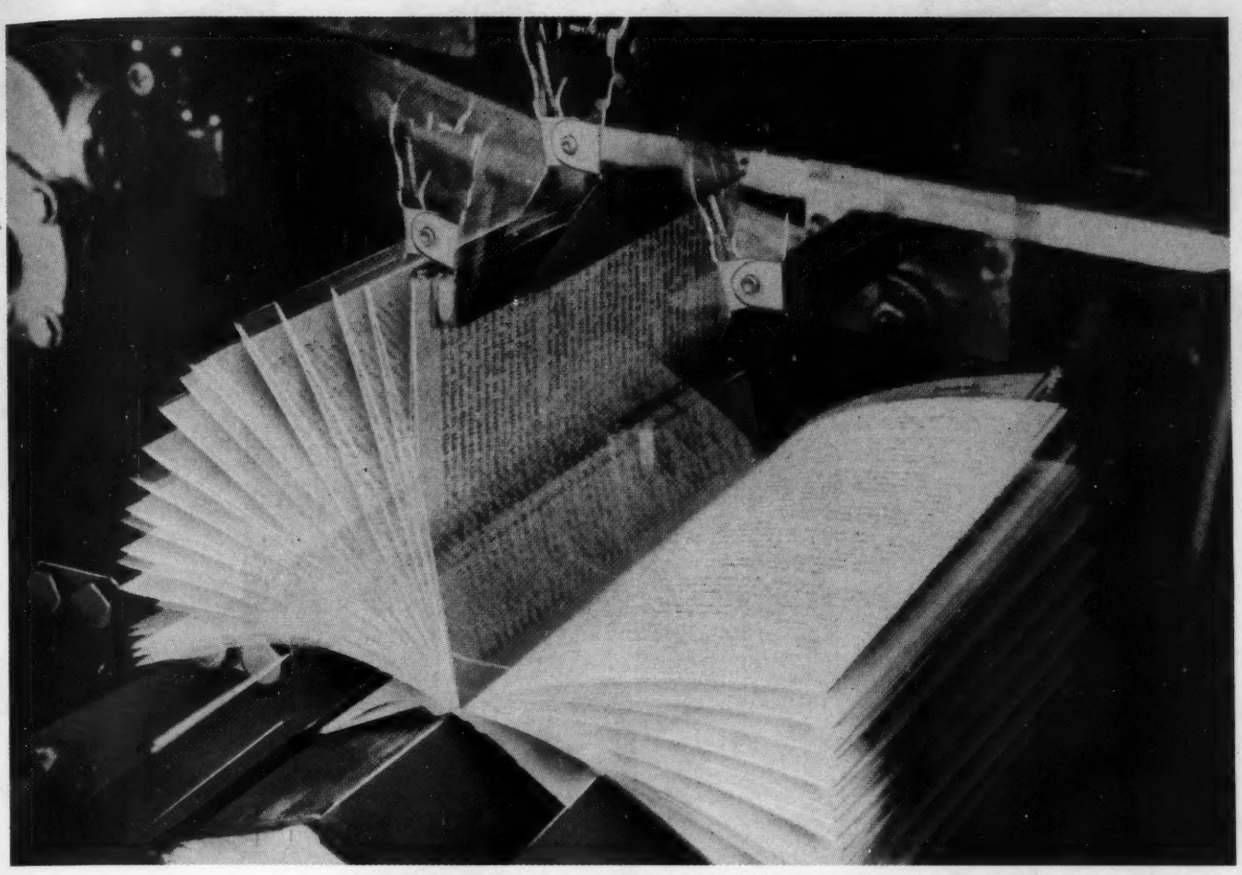
... THROUGH CHEMISTRY



HIGH FLEX STRENGTH of Du Pont Hot-Melt Adhesives is shown as this machine moves a page of a paperback rapidly back and forth, concentrating months of normal wear into a few minutes. Du Pont pioneered this and other testing methods for the bookbinding industry.

You can produce durable paperbacks at high machine speeds with Du Pont Hot-Melt Adhesives

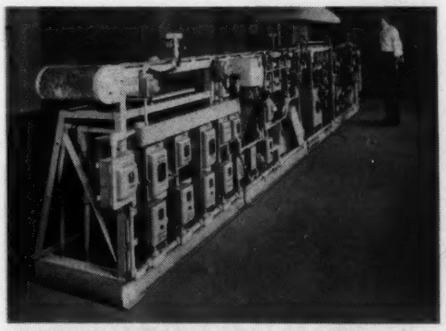
HIGH TENSILE STRENGTH of Hot-Melt Adhesives is demonstrated by a machine that measures the pull needed to tear a page from a paperback.

OVER 25 MILLION PAPERBACKS PER MONTH are bound with Du Pont Hot-Melt Adhesives—and publishers know each of them will hold together over an extra-long service life.

These modern adhesives make an extremely strong bond, even with coated stock, that remains flexible for the life of the book. They can bind books far beyond the thickness where stapling becomes difficult. And pages lie flatter, spines stay neater—the whole appearance of the paperback is improved.

HIGHER PRODUCTION SPEEDS are possible because Hot-Melt Adhesives set simply by cooling. You trim *immediately* after application, saving the time and floor space formerly required by an overnight drying step. Result: a smooth continuous process that permits high machine speeds and lower production costs.

Why not see for yourself how Hot-Melt Adhesives can work for you on Du Pont's Experimental Binder (See photo). Your Du Pont Representative will arrange for a demonstration. See him soon, or write: E. I. du Pont de Nemours & Co. (Inc.), 2502 Nemours Building, Wilmington 98, Delaware.



DUPONT'S EXPERIMENTAL BINDER duplicates conditions just as they are on full-scale machines. Here you can watch how Hot-Melt Adhesives work on your own stock.

DU PONT HOT-MELT ADHESIVES

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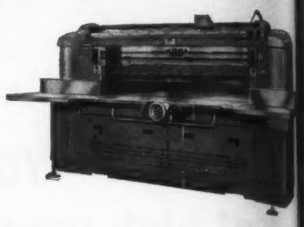
Jobs like this demand an absolutely square cut

...a Seybold Full Hydraulic Cutter delivers it



TWELVE THOUSAND DOLLARS ride on every stroke! That's what a lift of greeting cards may be worth. (1,000 sheets, or 48,000 cards worth a quarter each.) A bad cut, and the lift is spoiled. If the cuts aren't square... absolutely square... the cards won't fold acceptably.

That's why American Greetings Corporation bought an 85" Seybold *Full Hydraulic* Cutter . . . the *only* full hydraulic cutter. (65" and 100" sizes available, too.)

They run this cutter three shifts a day, six days a week... with never a ruined lift due to bowing, out-of-squareness, or any other cutting fault.

Extreme accuracy and squareness of cut are just as important on the work *you* do. Your customers expect it. A Seybold can deliver it . . . every time. We'll gladly demonstrate why this is so.

HARRIS-SEYBOLD

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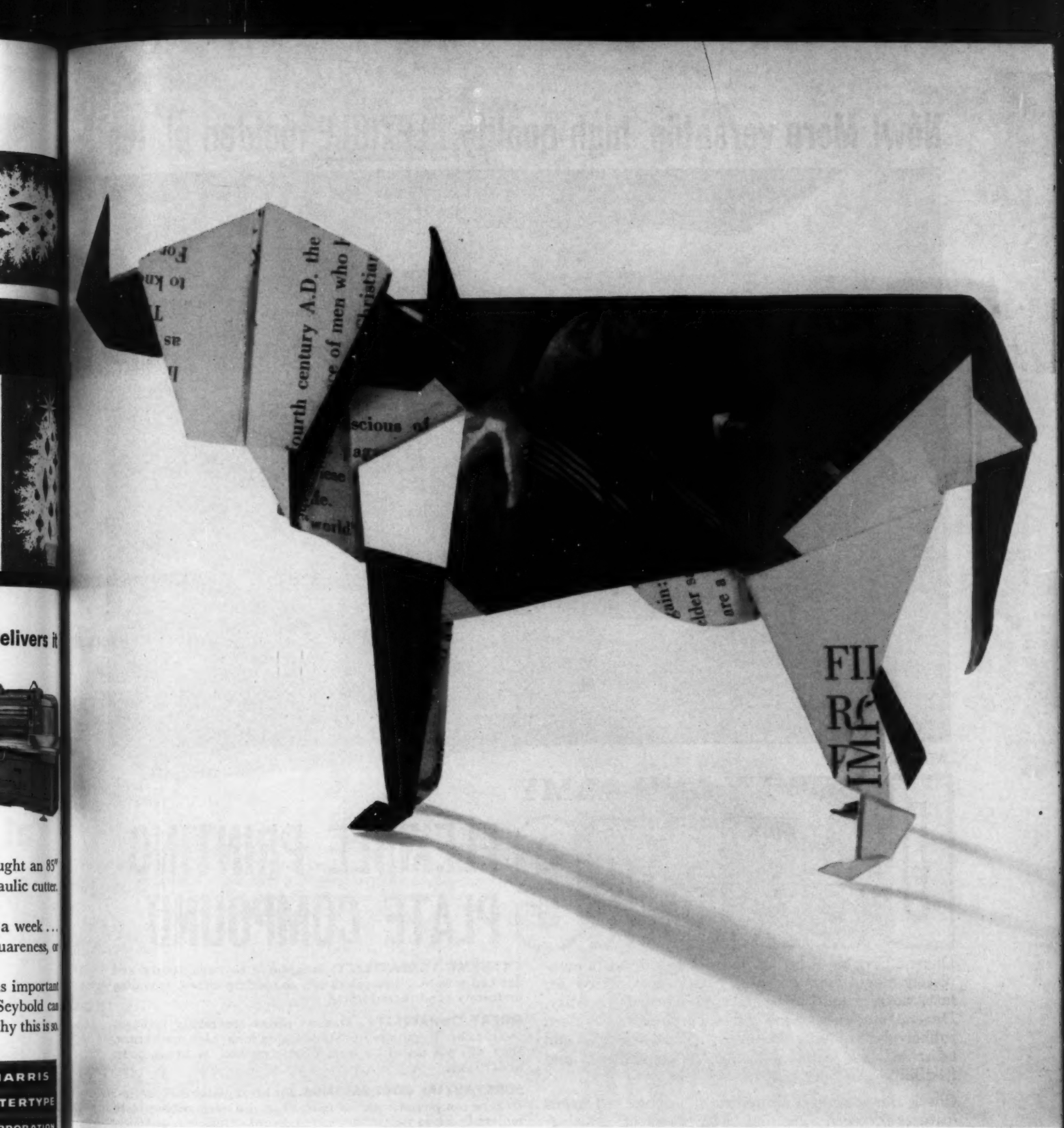
MERRY CHRISTMAS



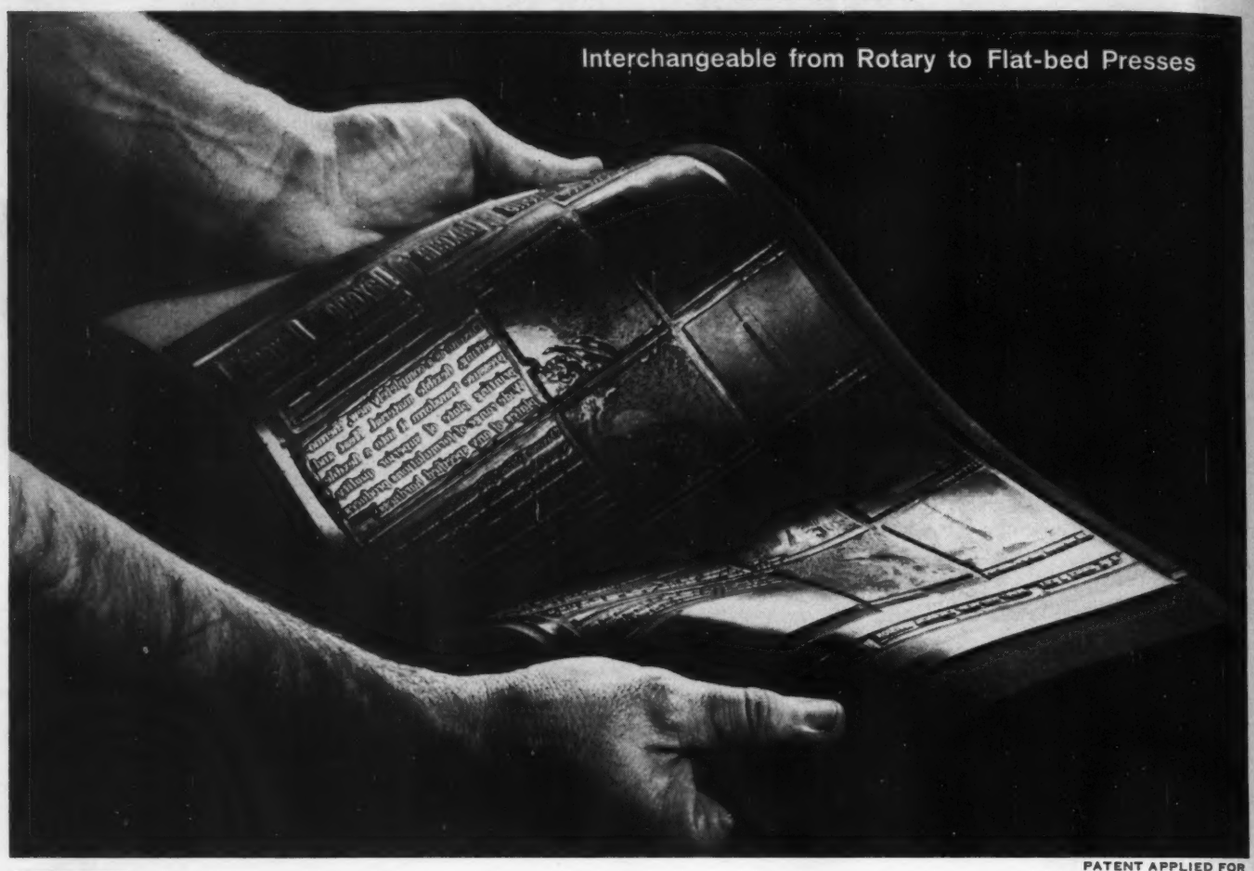
There once was a sacred cow among users of printing papers.

It said that only a heavy paper was bright and opaque enough for fine printing. Then Olin (leading maker of America's quality Bible papers) developed a new concept in papers. It's called Waylite, a lightweight stock as opaque as many papers twice its weight. It has extreme whiteness and great strength, and gives beautiful printing results in halftone or line, black and white, and color. Especially in directories, manuals, and reference books, Waylite solves critical weight and bulk problems. Ask your Olin fine paper merchant about Waylite, or write us. See it, and you'll agree that it has turned one more sacred cow out to pasture.

PACKAGING DIVISION **Olin**

ECUSTA PAPER OPERATIONS, PISGAH FOREST, NORTH CAROLINA

Now! More versatile, high-quality, FLEXIBLE molded plates



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WITH NEW

DEWEY AND ALMY Daxene FLEXIBLE PRINTING PLATE COMPOUND

Daxene Flexible Printing Plate Compound is a completely new, thermosetting plastic formulated for fast, economical molding and superb printing quality. Daxene plates can be molded and ground on standard rubber-plate-making equipment. Harder grades can be tooled like metal, yet offer the convenience and flexibility of rubber.

Check this unique combination of important Daxene features for rotary and flat-bed letterpress printing:

Tailors your plates to predetermined hardness

Daxene compound is supplied in formulations engineered to produce plates of specified hardness:

HARD PLATES for quality printing: color; fine linework and halftones to 133 lines.

SOFT PLATES for boxboard, paperboard, etc.

EXTREME VERSATILITY. Adaptable to both rotary and flat-bed presses. *Same* plates can be used on either, providing uniformly good reproduction.

GREAT DURABILITY. Daxene plates are highly resistant to abrasion. Engineered to stand up on long, high-speed runs, they will not embrittle from plasticizer loss, or break down under heat.

SUBSTANTIAL COST SAVINGS. Finished plates cost *far less*. Daxene compound costs no more than ordinary rubber-plate materials. Light weight means important shipping economies, and easier handling.

EXCELLENT STABILITY. Because Daxene is a thermosetting material with controlled shrinkage, dimensional stability of cured plates is outstanding. Plates can be stacked for storage. Uncured compounds are equally stable and long-lived . . . require no refrigeration or special handling.

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W. R. GRACE & CO.

GRACE

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Cambridge 40, Massachusetts

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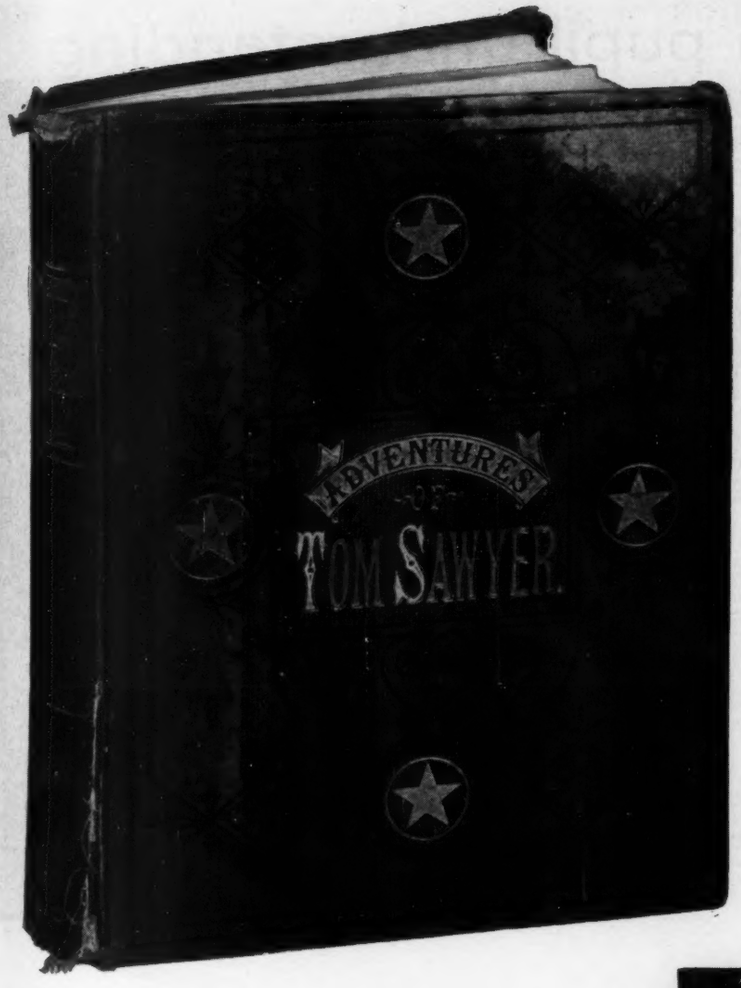
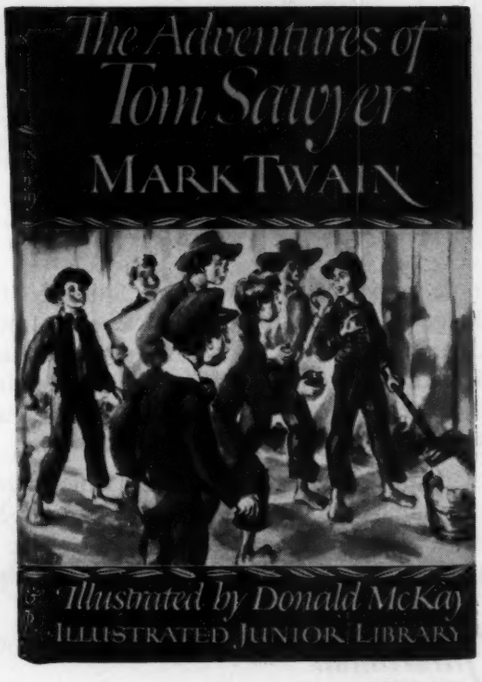


P. H. Glatfelter Company was already 12 years old when the first edition of Mark Twain's TOM SAWYER appeared. From Melville, Twain and Whitman to many of the current best-sellers, great books on Glatfelter paper have enriched our American heritage. Today Glatfelter is one of the primary suppliers of quality printing and book publishing papers.



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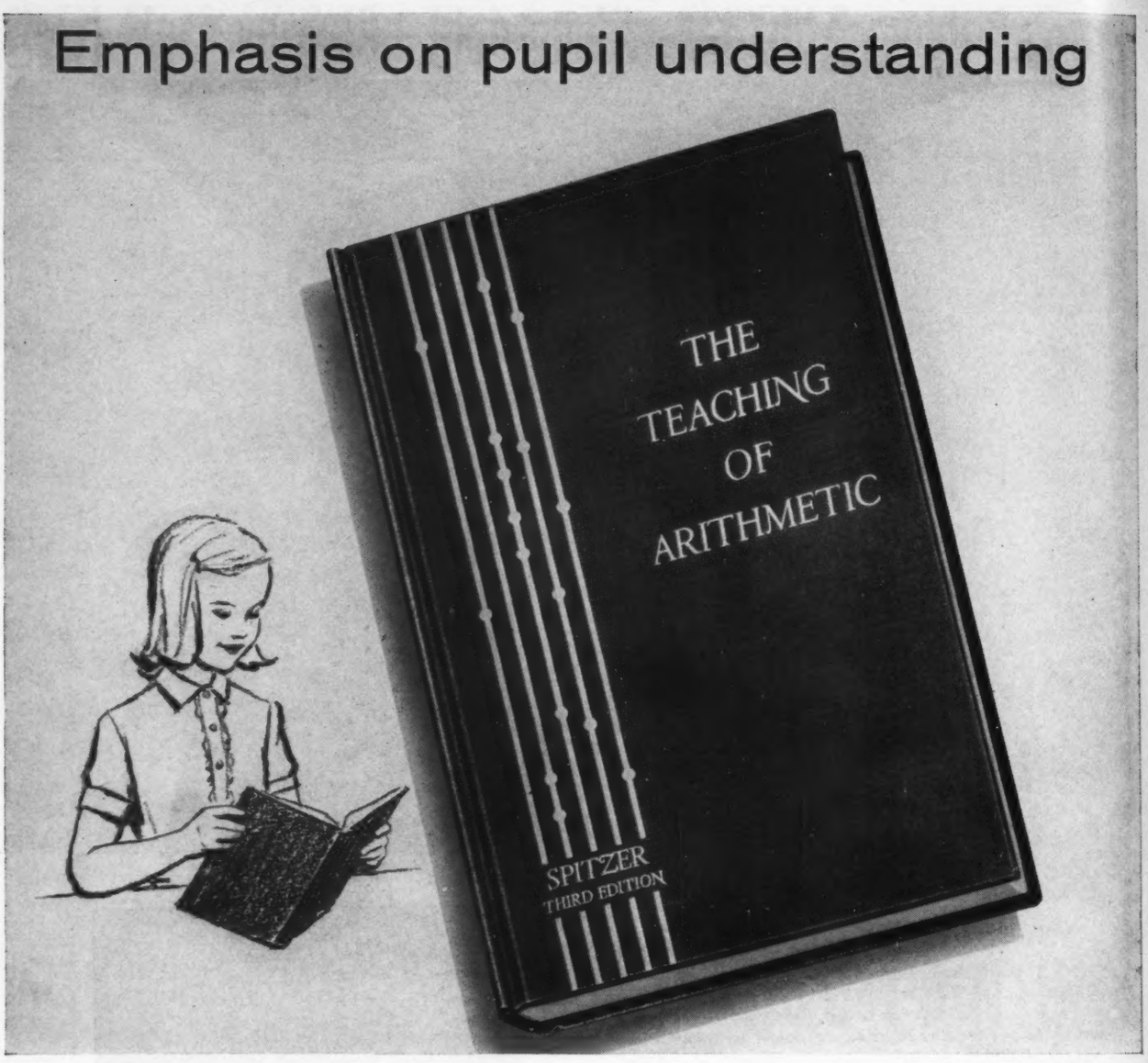
Emphasis on pupil understanding



. . . emphasis on quality book cloth!

For more than a decade, Herbert F. Spitzer's "The Teaching of Arithmetic" has led teachers away from the "hickory stick" and toward an emphasis on pupil knowledge and understanding. The child is encouraged to "find out for himself" why certain methods of problem-solving are most efficient.

Just published, this third edition, which advocates the same basic developmental plan, has been rewritten, refined and extended. More space is given to the teaching of the basic processes. A practical plan is offered for dealing with superior pupils and slow learners in regular classes, and more specific instructional procedures and lesson plans are given.

Published by the Houghton Mifflin Company, this highly proficient volume is bound with Interlaken's handsomely textured Arco 8118 Linen Vellum. Arco welcomes stamping with ease; maintains its rich color and texture because it's designed to resist the rugged, everyday use a volume of this type is expected to meet.

INTERLAKEN MILLS,
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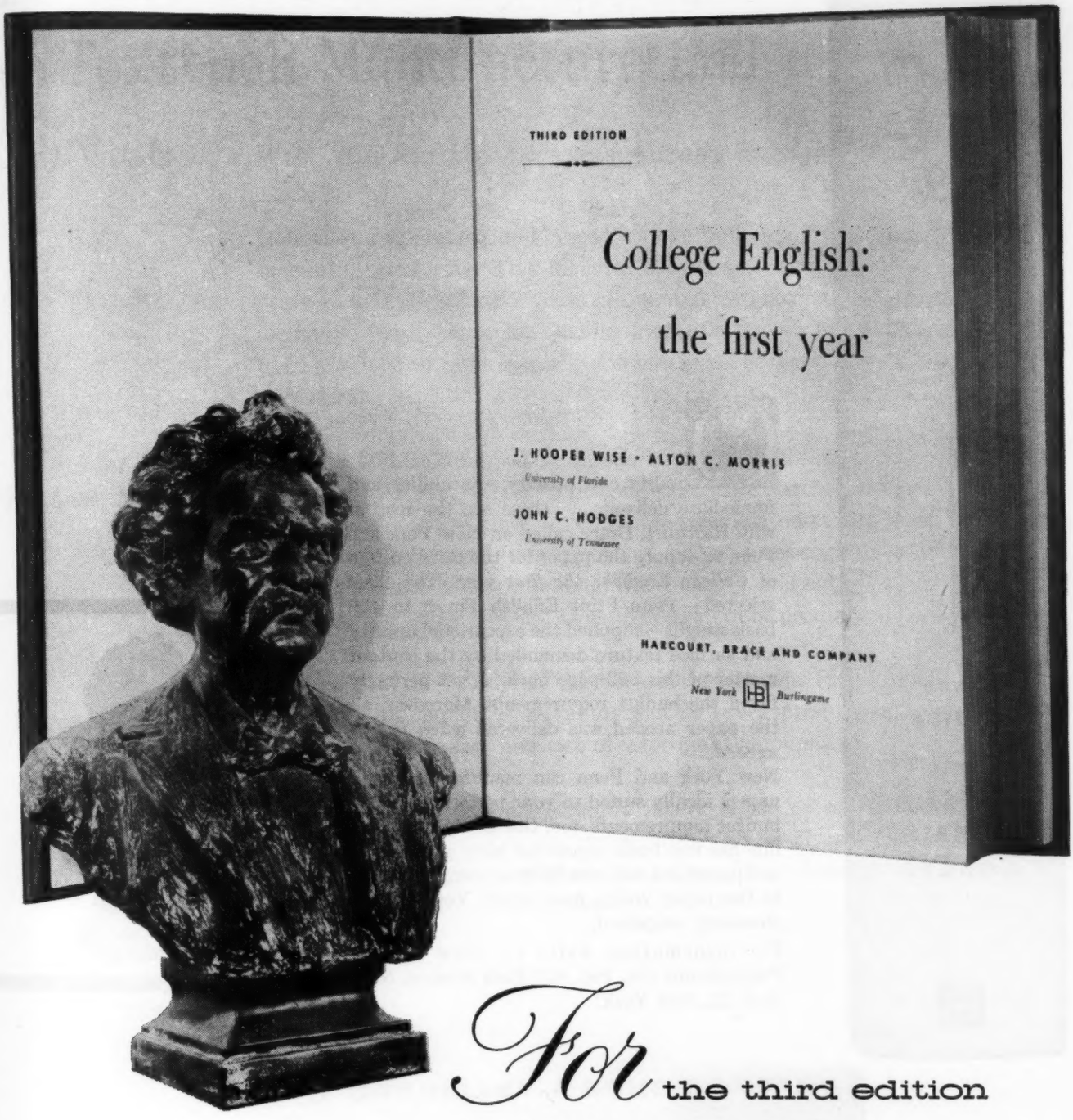
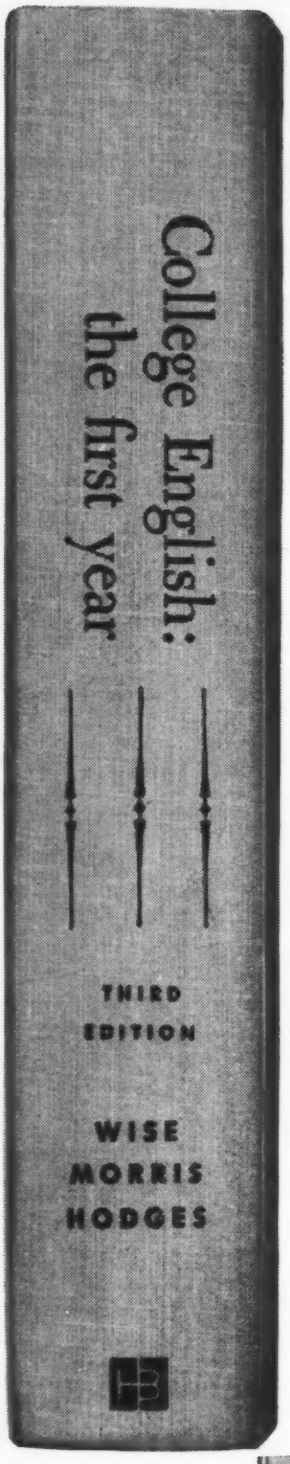
Interlaken 1883 *Bookcloth . . . the standard of excellence in book cloth*

Another book publisher specifies New York and Penn



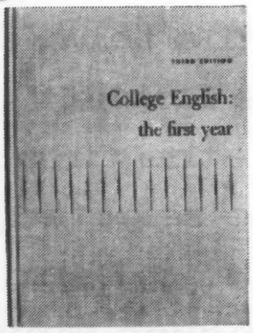
For the third edition of "College English: the first year," Harcourt, Brace selected New York and Penn Paper... Penn/Print English Finish



Quality, cost, opacity, printability, and immediate delivery . . . these are the reasons why Harcourt, Brace called on New York and Penn to supply the paper for the third edition of *College English: the first year.* The sheet selected – Penn/Print English Finish in 40# basis weight – supplied the exceptional opacity and surface texture demanded by the content matter of this 982-page book . . . yet perfectly fitted the budget requirements. Moreover, all the paper needed was delivered *when it was needed.*

New York and Penn can manufacture book papers ideally suited to *your* performance and budget requirements, too. Our newly expanded line has fine book papers for both clothbound and paperback editions. Why not compare them to the paper you're now using? You may be pleasantly surprised.

For information, write to: New York & Pennsylvania Co., Inc., 425 Park Avenue, New York 22, New York.



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Pulp and Paper Manufacturers

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This insert was printed letterpress on Penn/Print, 60 lb. English Finish.

FOR BETTER PROFITS · FASTER SERVICE

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Donnelley engineering and research have built upon a long record of successful pioneering. This includes 60 years of web printing . . . 25 years of web offset . . . 7 years of one and two color Quality machine technique (with four-color Quality available by the end of 1961; this to be a web offset press *specially designed to the sizes and needs of textbook publishers*).

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You will find us equipped to handle large and small runs. You will be surprised by the speed and efficiency that have resulted from our continuous engineering drive to eliminate needless costs beginning with design through composition, positives, plates, presswork (including the printing of cloth covers), binding, warehousing, and shipping—all moving smoothly under the fine Donnelley system of production control.

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Publishers of textbooks are cordially invited to call on us for evidence in black and white that there are many advantages in placing their work at Donnelley's. Write or telephone us today—for a thorough survey and report on your production problems.

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Textbook Sales Office

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PROFIT OR LOSS WITH WEB OFFSET?

The volume of printing now being done on web-fed offset equipment suggests that increasingly careful consideration be given to the paper used.

Frankly, there's so much at stake that profit or loss can depend not only upon your equipment but also on the stock itself and how it runs.

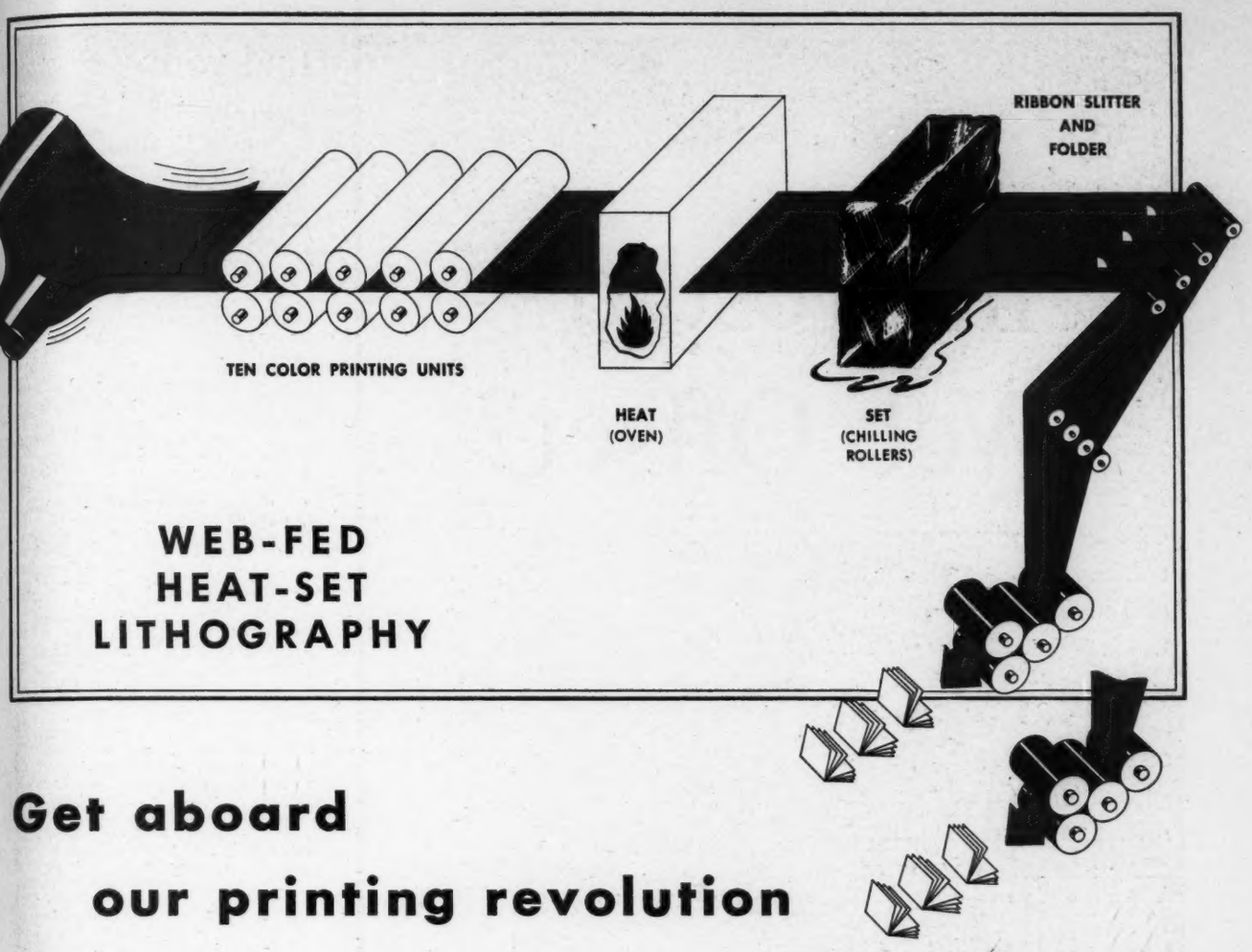
Because there's no substitute for experience, it will pay you to get in touch with New York and Penn, one of the oldest... and largest... suppliers of web offset paper, technically attuned to your long run requirements.

Samples of Publication Litho and Penn/Brite Offset, as well as other grades especially developed for the web offset field, are available from your distributor. Send us details on your job and we will be pleased to answer by return mail; New York & Pennsylvania Co., 425 Park Avenue, New York 22, N. Y.

New York and Penn

Pulp and Paper Manufacturers

Makers of Penn/Brite Offset • Penn/Gloss Plate • Penn/Print Papers: Eggshell • English Finish • EF Litho • Super • Clarion Papers: Duplicator • Mimeograph • Bond • Tablet



Get aboard our printing revolution

The stampede to web offset is the most important printing news in America.

Where there were 10 web offset presses a decade ago, there are more than 300 today in one to 10 colors.

Where, eight years ago, there was one four-color web offset press, today there are more than 50.

Where one magazine was printed by web offset six years ago, today there are more than 100.

This trend is meat and drink to Safran Printing, for we are more strongly committed to the web offset process than any other printer.

There are some 50 four and five-color web offset presses in existence. We operate five. Ten of these are five-color presses. We have four. The first four-color web offset press in Holland will start up this winter. We're helping to provide the know-how on American equipment.

We have been printing color by web offset since 1953. Magazines by web offset since 1955.

We have been printing paperback and hardbound books by web offset (both in black and white and color) since 1954. In runs as short as 100,000, as long as 13,000,000.

When you think of flexibility and economical *quality* printing (particularly in color), think of web offset.

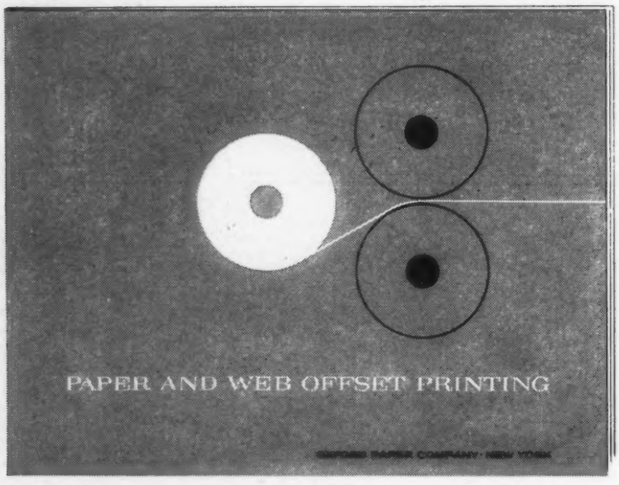
And when you think of web offset, think of Safran.

SAFRAN PRINTING COMPANY

3939 BELLEVUE DETROIT 7, MICHIGAN WAlnut 1-4560

We have open press capacity, beginning October 15, 1961. Winter schedules are now being made up.

interested *in* Web Offset?



You will find "Paper and Web Offset Printing," an absorbing study of the pros and cons of this fast-growing, controversial printing process. Why the big upsurge in web offset in the last decade? What are its advantages? Its problems? What are paper mills doing to control paper quality? What will prove the "ultimate" web offset paper?

Answers to these questions and many others are given in Oxford's new, illustrated, 40-page manual, "Paper and Web Offset Printing." *Your complimentary copy is ready and waiting.*

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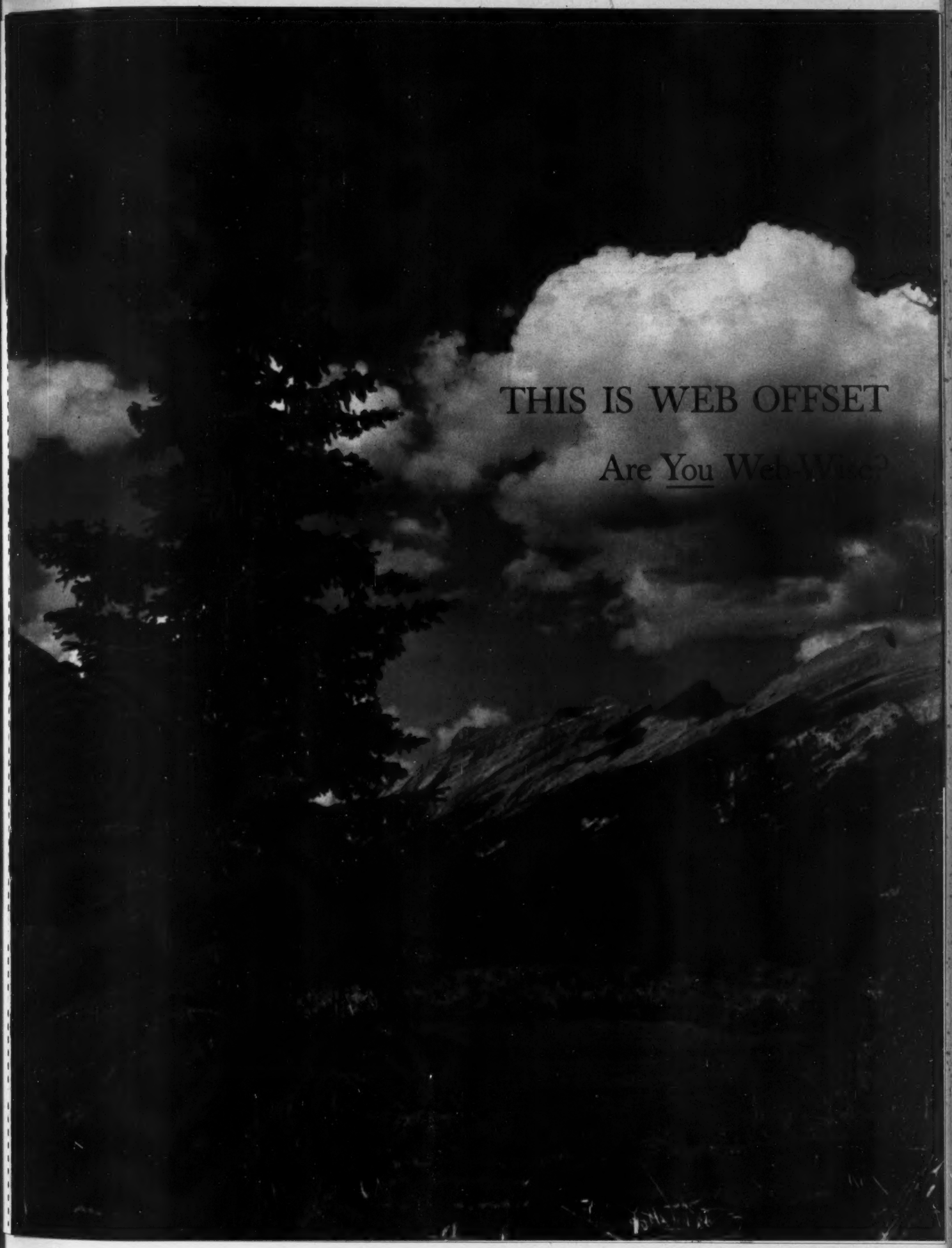
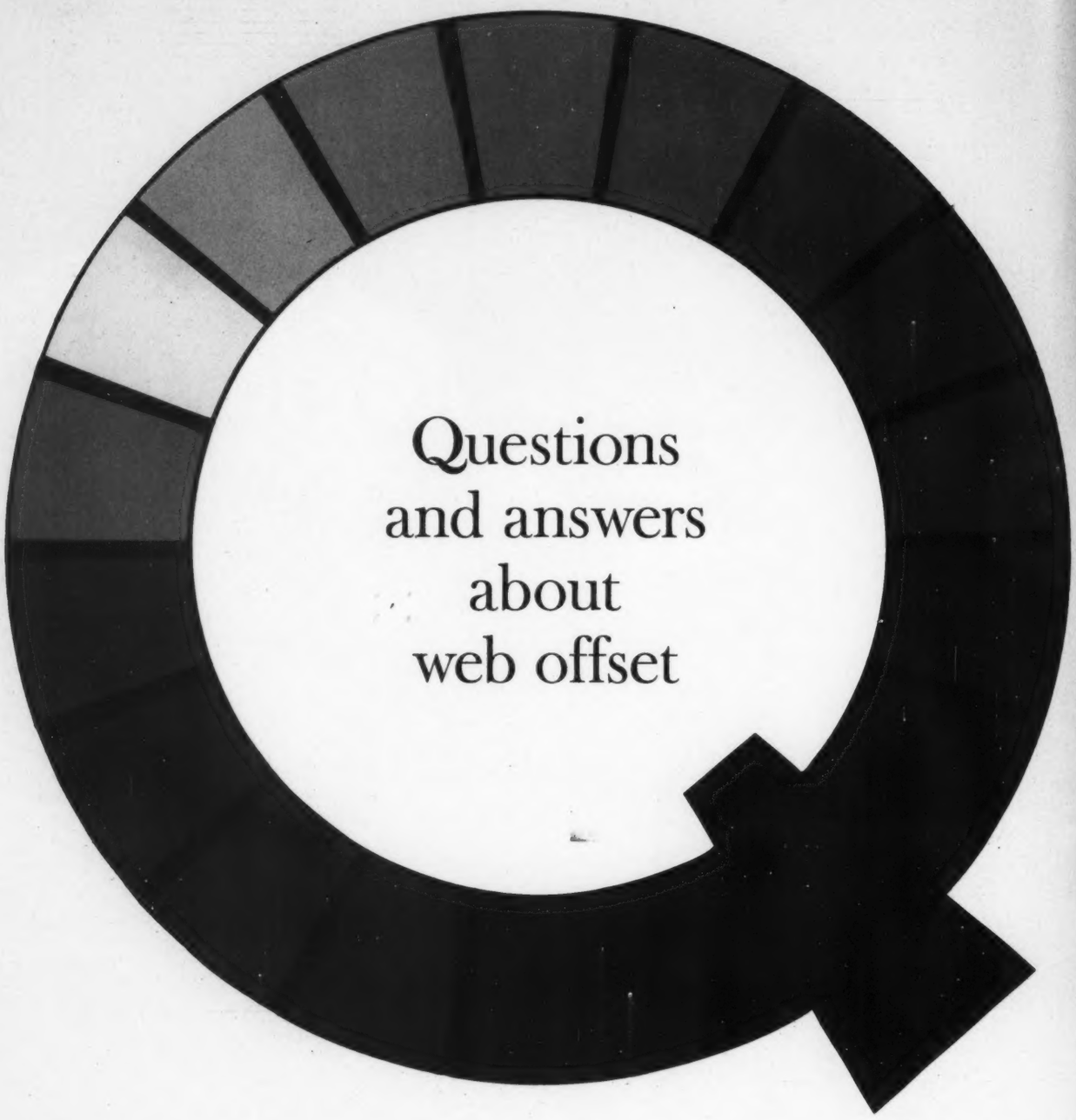

THIS IS WEB OFFSET
Are You Web-Wise?



Questions and answers about web offset

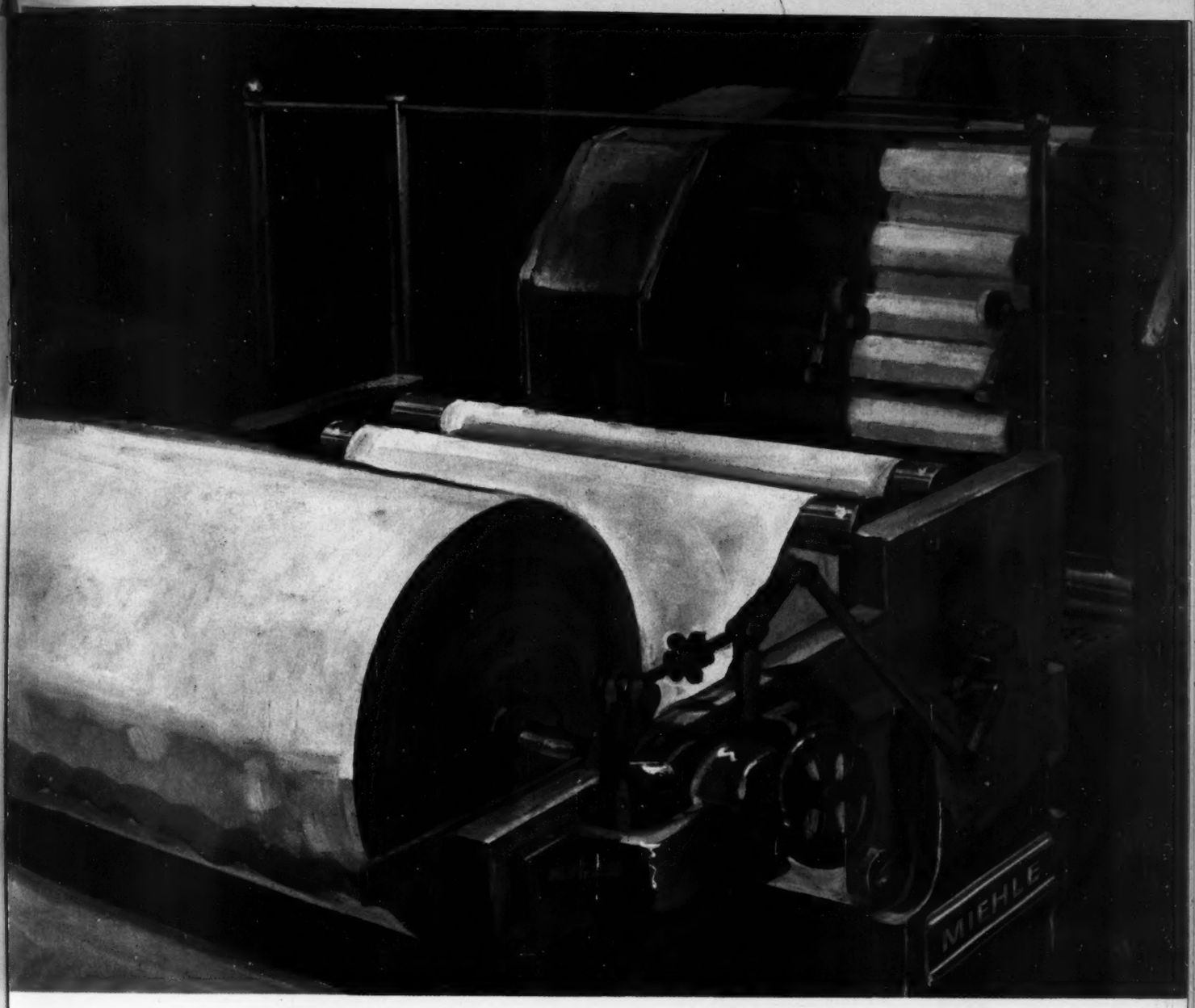
Web offset is not new, but it is very much in the current news because of the tremendous strides made in the last few years. It probably is the most talked-about subject in the Graphic Arts Industry today. Printers and lithographers, publishers and advertisers, craftsmen and suppliers all want to know more about this rapidly growing printing method and what it can mean to their future.

Be web-wise! Six leading manufacturers serving the field have joined together in this colorful insert to answer some of the basic questions applying to their particular areas of web offset.

Cover photo courtesy Canadian Government Travel Bureau

This Is Web Offset

This 8 page, four-color insert was printed and folded in one pass through a web offset perfecting press. The press was equipped with an Offen Multi-Stage Dryer and Bingham Shamrock Rollers. The 70 lb. coated paper is Consolidated's Consoweb Brilliant. General Printing Ink's heat set inks were used. The insert was stitched and trimmed three sides on a McCain Automatic Saddle Binder from Dexter. Litho in U.S.A.



Q Where does web offset fit in?

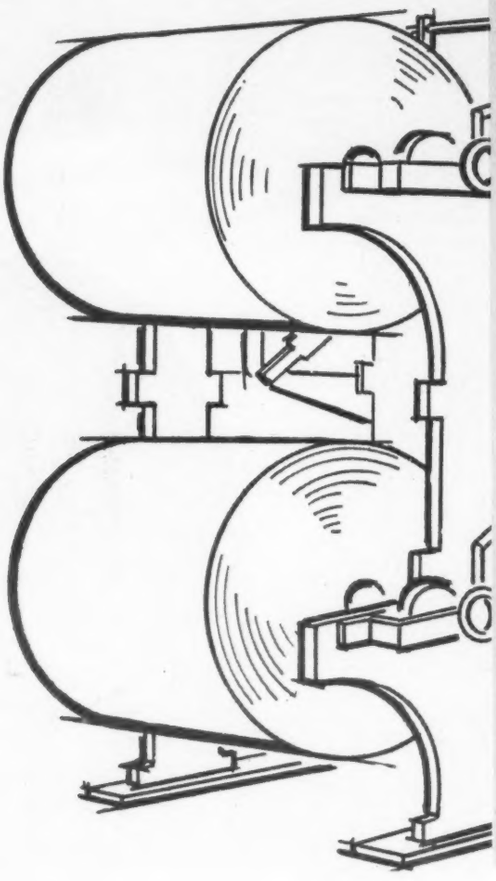
Web offset presses are being used for an ever increasing range of work, including quality process color... publications, catalogs, inserts, brochures, shoppers... in profitable runs from 10,000 up to millions. Principal advantages are high production speeds, delivery of a folded signature, and paper economies.

On a Miehle Web Offset Perfecting Press, a web of paper runs between pairs of blanket cylinders, each of which acts as the impression cylinder for the other. The paper is printed in one to four colors, or more, on both sides and delivered as folded signatures ready for binding... at speeds to 25,000/hr.! Or the web may be sheeted and stacked. Imprint and paste during the run, too.

Superior printing quality and complete machine dependability results from the unique combinations of Miehle's unmatched manufacturing experience and the proven design of web pioneer, George Hantscho.

Be web-wise... send for our colorful, fact-filled 32-page booklet, "Blanket-to-Blanket Web Offset."

THE MIEHLE COMPANY
Division of Miehle-Goss-Dexter, Inc.
Chicago 8, Illinois



Q What about paper for web offset?

The web offset process is suitable for a wide range of papers. Important paper economies are possible because of roll purchasing, lighter weights and less expensive grades that are more practical for web than for comparable sheet fed work.

Relatively low cost coated papers, produced by modern papermaking methods, offer superior printing results for finest quality web offset. Ink pigments remain on the paper surface for brilliant reproduction of single or multicolor work.

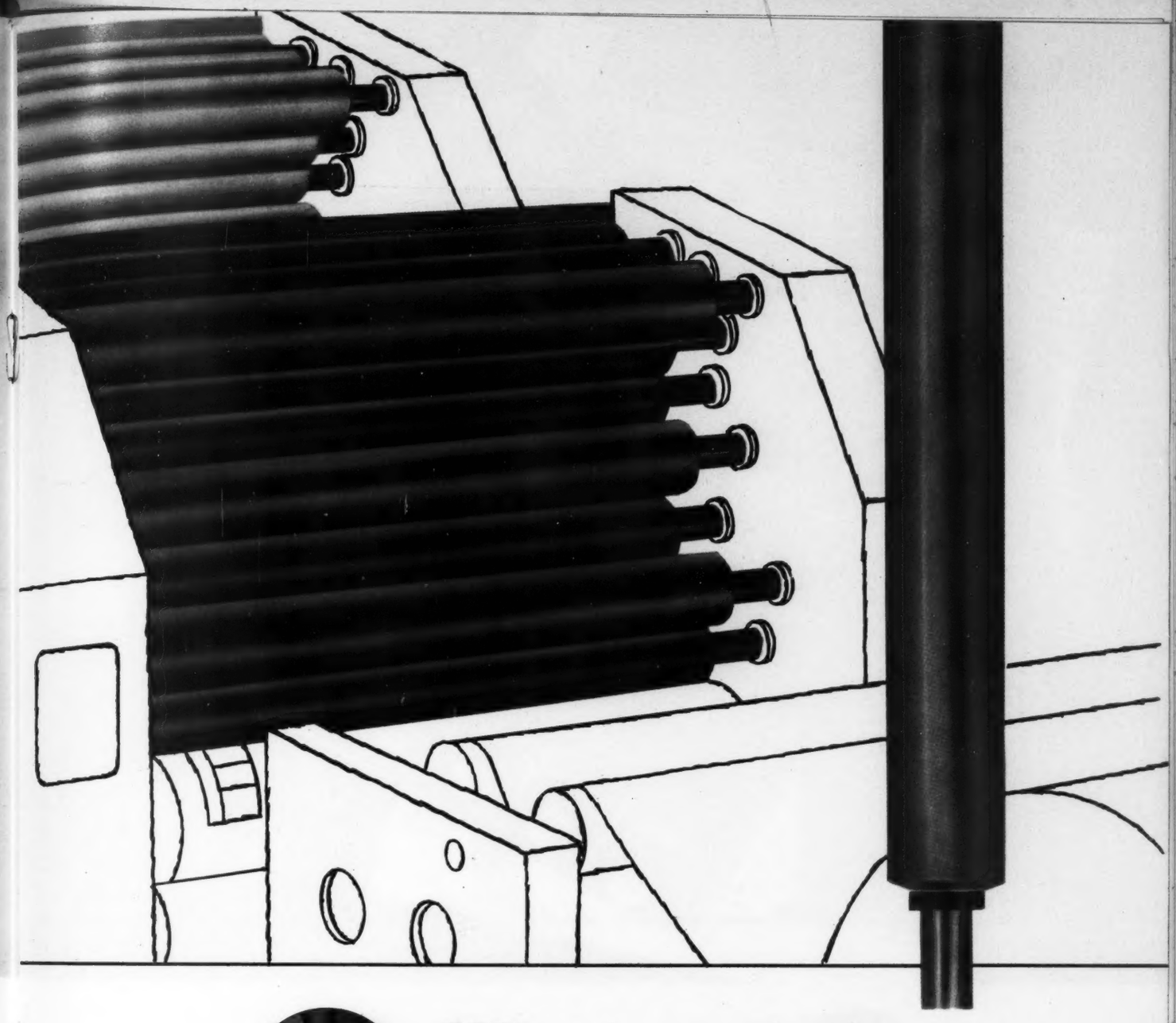
The new "high brightness" Consolidated web offset enamels are produced to uncompromising quality standards for the greatest operating efficiency and a minimum of downtime. They are "quality conscious" companions to the long famous line of coated papers from Consolidated for sheet fed printing—both offset and letterpress.

Get the complete facts on *Consoweb Brilliant, Consoweb Modern,* and *Consoweb Velvet.*

Consolidated

LARGEST ENAMEL PAPER SPECIALIST

Consolidated Water Power & Paper Co. • Natl. Sales Offices, 135 S. La Salle St., Chicago



What is required of rollers for web offset?

The web offset process requires the highest grade of synthetic rubber rollers to insure printing quality at the high press speeds attained.

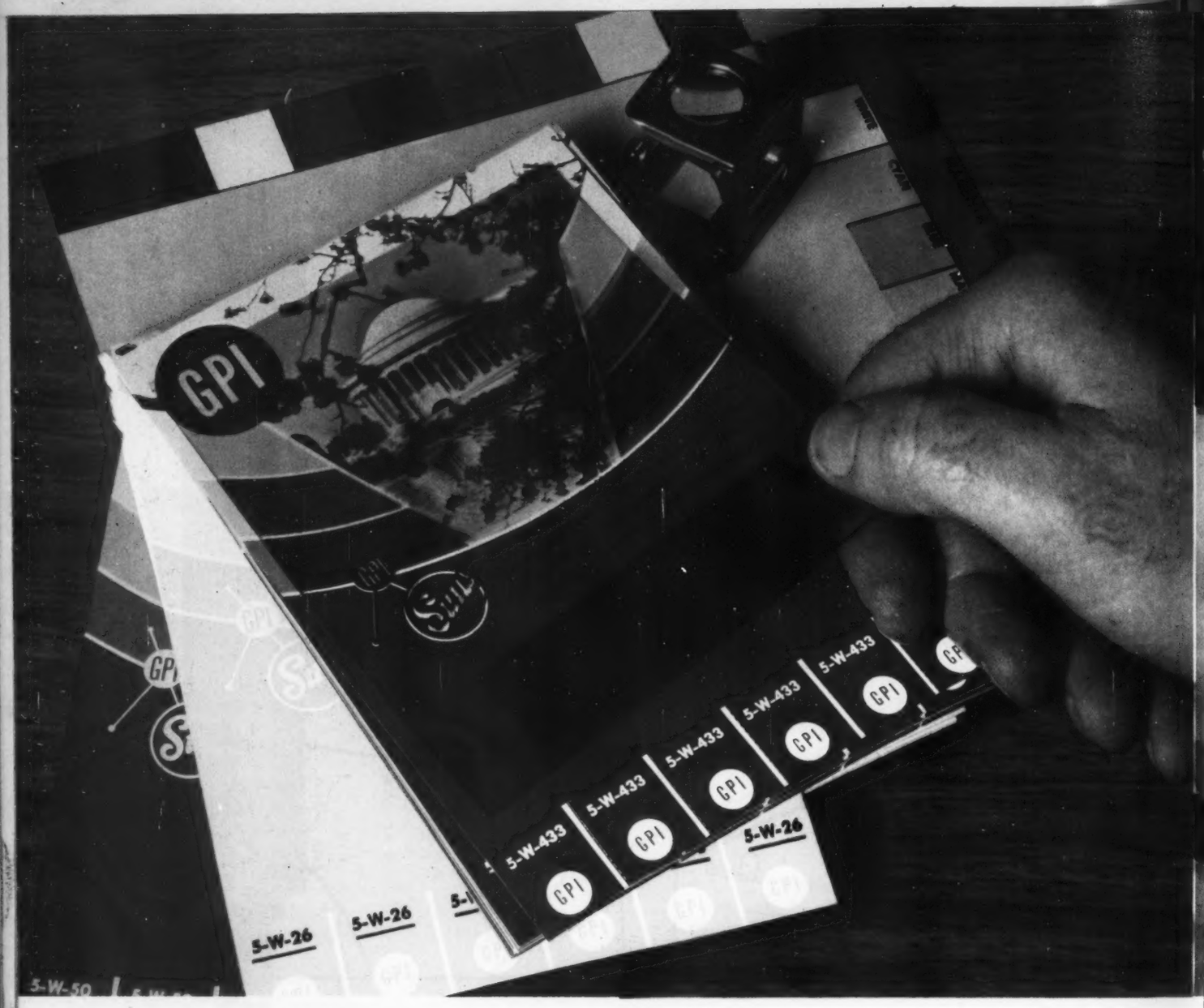
The rubber formula must be compatible with the special heat-set inks used. It must have great ink affinity to avoid flying at high speeds. It must have easy wash-up characteristics and minimum swell for simplification of setting. And, of course, the rollers must be long lasting.

The famous Shamrock compound, formulated by Bingham Research and Development for sheet-fed quality, has all these characteristics. That is why so many of the leading plants printing quality work by web offset are equipped exclusively with Bingham Shamrock Rollers.

May we tell you who some of these plants are and how Bingham helped them solve their problems? Ask for the full Shamrock story.

Sam'l Bingham's Son Mfg. Co.
636 Sherman St., Chicago 5, Illinois.

BINGHAM ROLLERS



What inks are used for web offset?

Web offset is a continuous operation which prints the paper both sides in several colors, then delivers folded signatures, sheets or rolls at speeds up to 25,000 per hour. A wide range of work is produced, including process, on various types and grades of paper.

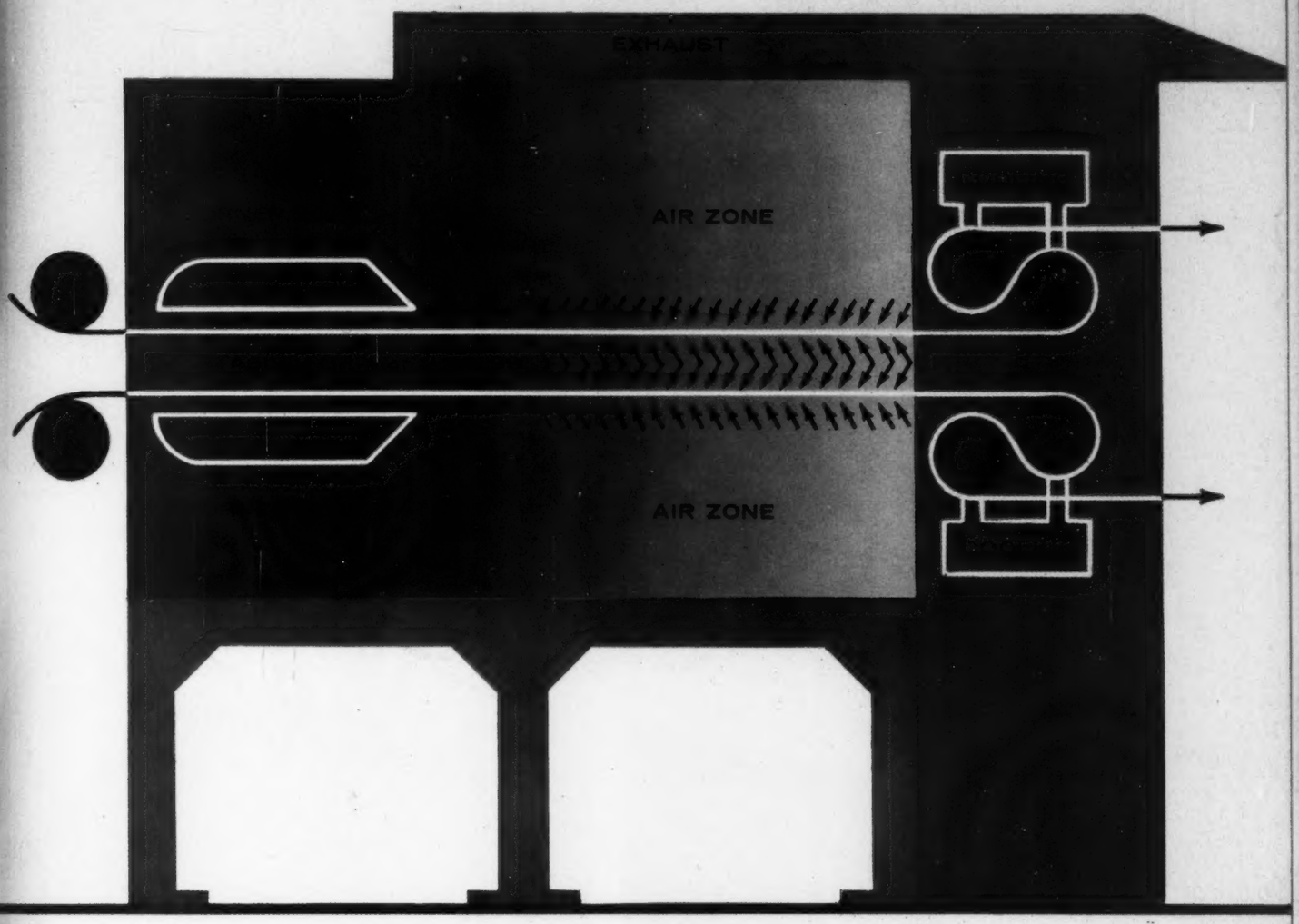
Since the ink must be dry when it enters the delivery, heat set inks are generally used to meet the demands of rapid drying at high speeds. They must be carefully formulated to produce high quality work and insure proper trapping. Many variables must be taken into consideration, such as the type of paper, press speed and the characteristics of the drying oven. Tack and consistency control must be adjusted most carefully to meet the problem of blanket pull at high press speeds, pick control, and proper trapping.

General Printing Ink, with long experience in both offset and high speed letterpress printing, has developed, tested and job-proved web offset inks to meet the most exacting requirements.

Write for complete information.

GENERAL PRINTING INK
DIVISION
Sun Chemical Corporation
750 Third Avenue, New York 17, N. Y.

OFFEN MULTI-STAGE DRYER



How do you dry ink at web offset speeds?

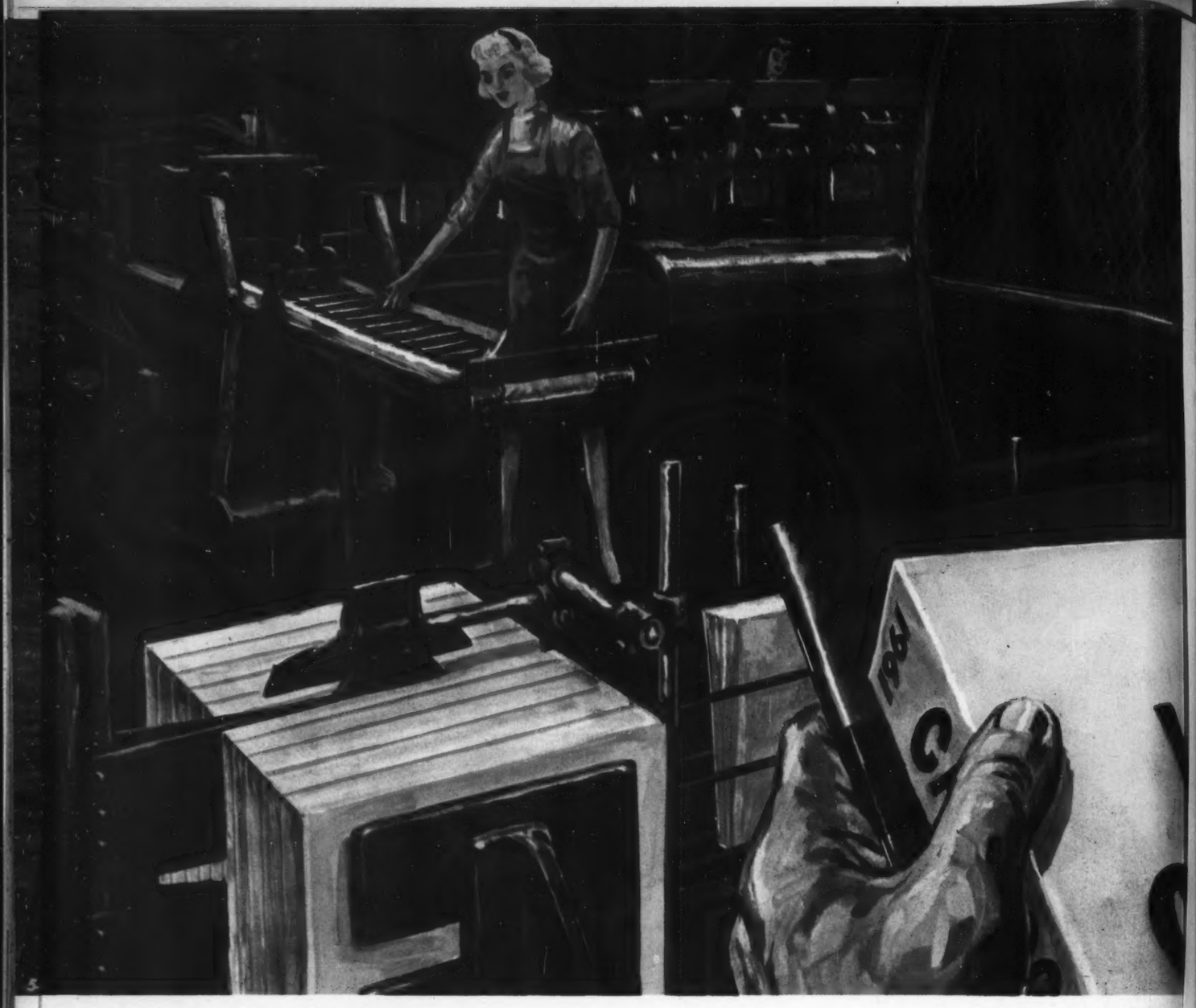
Drying equipment for heat set inks between the last printing unit and the folder or sheeter is essential for quality printing and to avoid marking, smearing and scuffing on many paper stocks. At running speeds, there is only a fraction of a second to heat the paper to 250° or 350° and cool it again.

The web, printed on both sides, passes between top and bottom gas burners. The temperature is raised immediately, evaporating the ink solvents. The web then travels through hot air blasts, where the solvent vapors are scrubbed away and exhausted. The clean web then passes over cooling rollers to set and harden the ink resins.

Offen drying equipment, based on thirty years of experience, is designed to be an integral part of the press, to apply heat without injury to the stock, and to perform automatically by itself. Drying is obtained at crawl speeds, for proofing without paper waste, similar to a sheet fed press.

For complete information write

B. OFFEN & COMPANY
29 East Monroe Street, Chicago 2, Illinois



How does a bindery keep pace with a web offset?

Printed and folded publication signatures delivered by a web offset press at speeds of 25,000 per hour can create bottlenecks unless your bindery is geared to high production. The answer is in automatic combinations of gathering, stitching, covering and trimming operations. A smooth flowing, in-line operation also will simplify scheduling of jobs, save stock handling and save floor space.

For Automatic Saddlebinding Dexter offers several McCain and Christensen combinations of Signature Feeders, Gang Stitcher and 3-Knife Trimmer to deliver finished books, ready for wrapping, at speeds up to 12,000 per hour. Fourth and Fifth knife units trim bleed from books printed and bound two up.

For Sidebound publications or catalogs, either the high speed Dexter Arm Gatherer or the 200/minute Dexter Planetary Gatherer can be coupled in-line with a Stitcher and a Coverer or set up for a Perfect Binding operation.

Find out how Dexter equipment can speed up your bindery.

THE DEXTER COMPANY
Division of Miehle-Goss-Dexter, Inc.
Chicago 8, Illinois

Specialists in
WEB-FED and SHEET-FED
Offset Papers

...when it comes to paper... or paper problems

IN NEW ENGLAND
call
CARTER RICE STORRS & BEMENT

IN NEW YORK
call
BULKLEY DUNTON & CO.

Get to know our representatives better. Their years of experience working with publishing problems can be of value to you.

For our men represent more than paper alone, many times they are the key to profitable book production.

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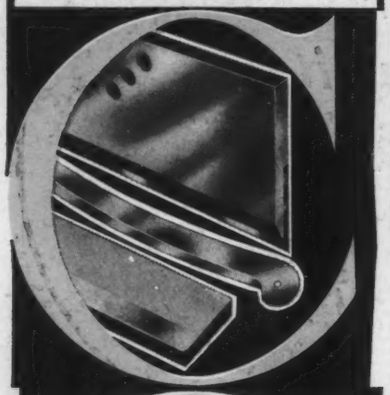
PAPER CUTTING KNIVES



COES "MICRO GROUND®" PAPER CUTTING KNIVES GIVE YOU CLEAN, TRUE CUTS THAT MEAN MORE PRODUCTION. TESTS IN THE BOOK PRODUCTION BUSINESS HAVE PROVEN THAT IN USING COES "MICRO GROUND®" KNIVES, RESULTS ARE LOWER PAPER CUTTING COSTS AND LONGER RUNS WITH A MINIMUM OF RESHARPENING. ALL STANDARD SIZES ARE CARRIED IN STOCK. ORDER TODAY FOR PROMPT DELIVERY AND SERVICE.

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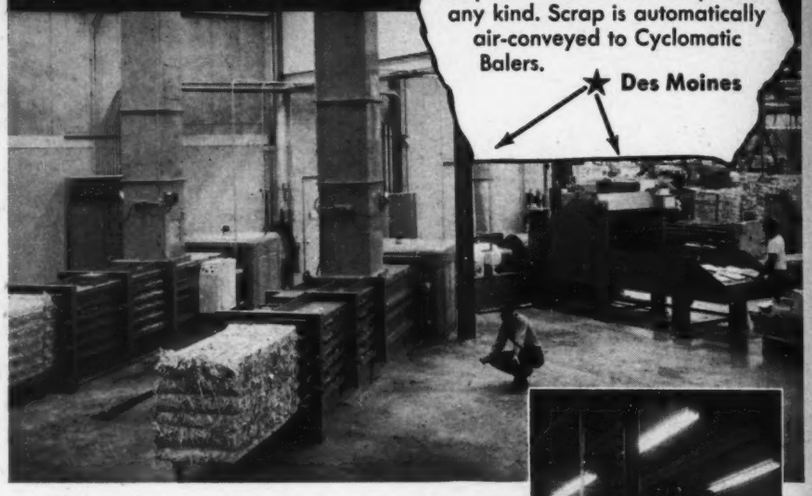
Here's how
MEREDITH PUBLISHING CO.
AUTOMATES
Scrap Handling and Baling with a CYCLOMATIC® SYSTEM


Pick-ups at the numerous 3-knife in-line trimmers remove scrap with no manual help of any kind. Scrap is automatically air-conveyed to Cyclomatic Balers.
Des Moines

"Right off hand the Balemaster Cyclomatic System has taken the hard work out of handling and baling. It's much easier now and we load the cars much faster" says Meredith's custodial foreman. Fast, automatic high-density baling is clean, economical, reduces storage space, lowers shipping rates.

40 tons of scrap paper a day can be handled and baled automatically by this BALEMASTER CYCLOMATIC SYSTEM for the publisher of *Better Homes & Gardens* and *Successful Farming*. Finished bales are extremely dense, clean, easy to handle and load.

Completely automatic operation is provided by an extremely simple, 5-situation visual control panel which gives the operator complete and instant command of all operations. Scrap is air-conveyed from the pick-ups at the trimmers through ducts and separators into the balers with no manual handling. Scrap signatures and other waste are also baled after being torn to pieces by the Cyclomatic Hogger.

If you have a scrap handling and baling problem . . . there is a Balemaster Cyclomatic System made up of standard components so versatile it will meet all your needs to perfection!

For the one company that can design, engineer, manufacture and install the complete integrated system—depend on Balemaster.

Write today for full information

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Balemaster DIVISION OF
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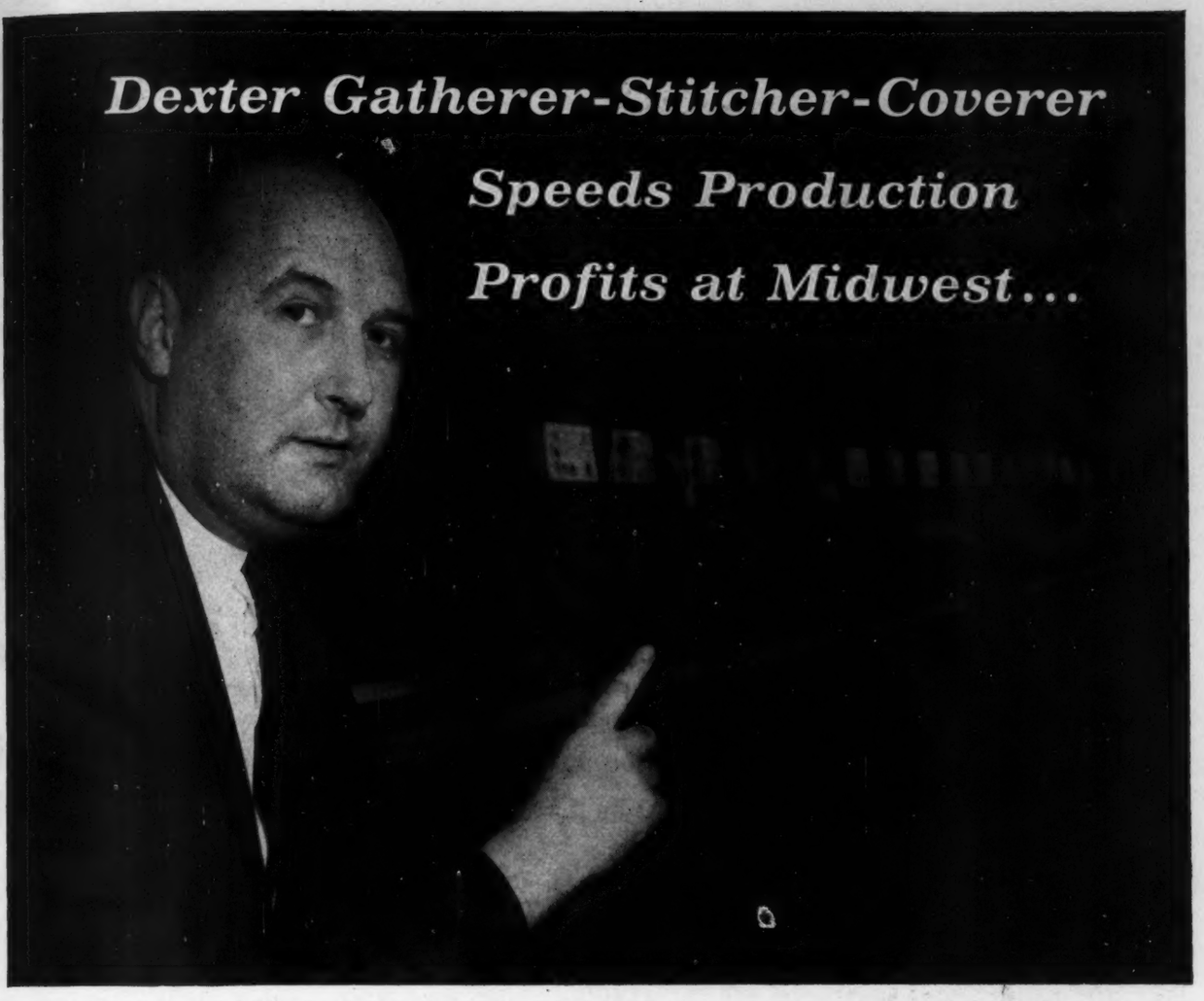
4801 Railroad Ave. • East Chicago, Indiana • Phone: EXport 7-7470

Dexter Gatherer-Stitcher-Coverer Speeds Production Profits at Midwest...



Midwest Printing Company's Dexter 24 pocket Arm Gatherer, side stitcher and coverer mean increased profits for the well-known Minneapolis firm. Just read what production manager Louis J. Hamlin has to say.

"We installed the Dexter units to speed a regular run of 600,000 catalogs averaging over 300 pages. Now the units are used for all types of side bound work—both thick and thin...we use a two-man crew along with the feeder girls and regularly average better than 6000/hr. Installation of the Dexter units gave us increased profits and greater quality control."

What makes the Dexter Arm Gatherer so good? It's built in basic 4 pocket units that can be combined up to 48 pockets...handles signatures or sheets from 5x7" to 12x16"...reserved geared speed up to 8400 per hour. Shorter lightweight gathering arms mean smooth, vibration-free operation... exclusive stripping device for control of the very short signature drop provides maximum gathering accuracy.

The extra-sensitive caliper, simple one-side adjustment and choice of right or left machine direction are other standout features.

The Dexter Arm Gatherer increases the productivity of in-line operation for many machine combinations, including Dexter Side Stitchers, Dexter Coverer and Dexter Perfect Binder. Get the full story on Dexter in-line side binding equipment... ask about the new extra-fast Dexter Planetary Gatherer, too.

THE DEXTER COMPANY
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in the graphic arts industry– where folding is indispensable

OVER 76% USE BAUMFOLDERS

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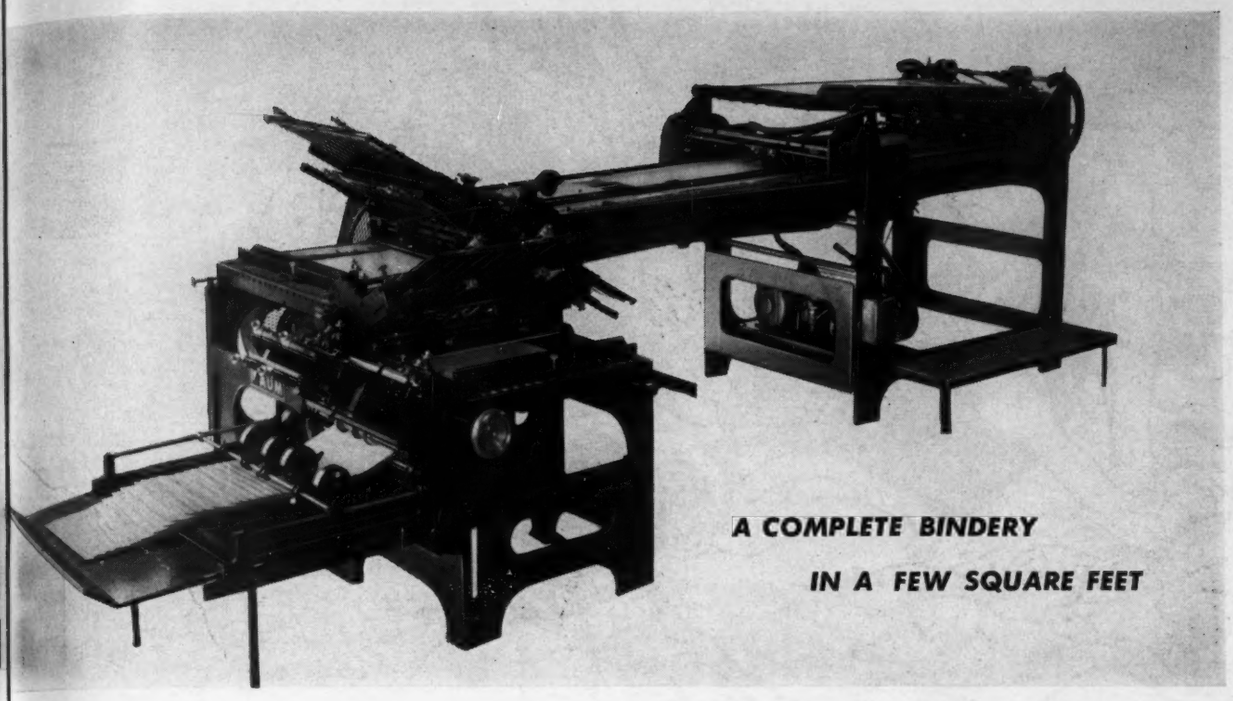

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FEATURES: Precision steel rollers that enable you to fold stock usually considered too thin or thick to fold. Complete facilities for scoring, perforating, slitting and/or trimming either flat or folded signatures. Pasters optional.

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Only 10% down or your old folding machine as a liberal down payment—balance payable in up to 40 monthly installments.

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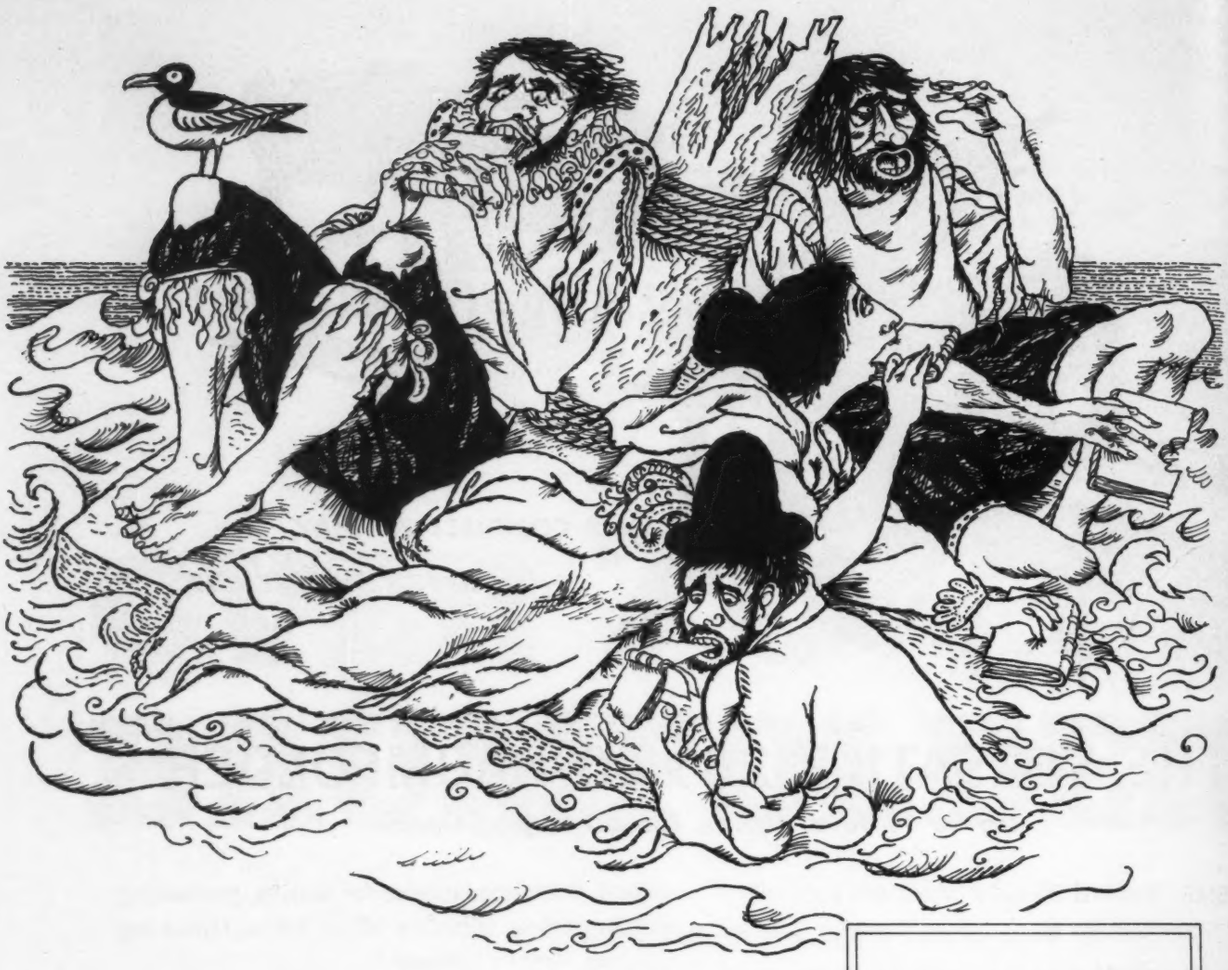

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Castaways in Robinson Crusoe's days sometimes chewed on leather bookcovers to stave off hunger. Today the passion for chewing bookcovers is restricted to children and pets - and even they won't really be able to damage books that are bound in...

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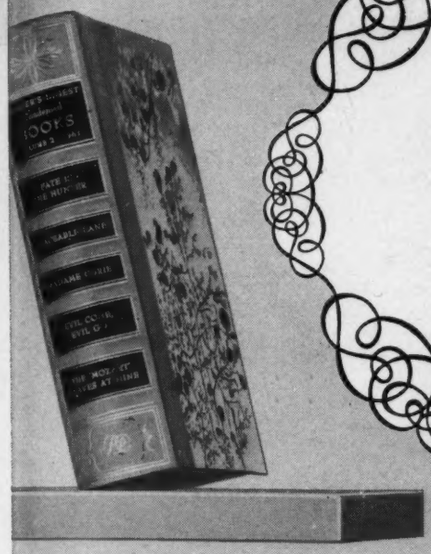

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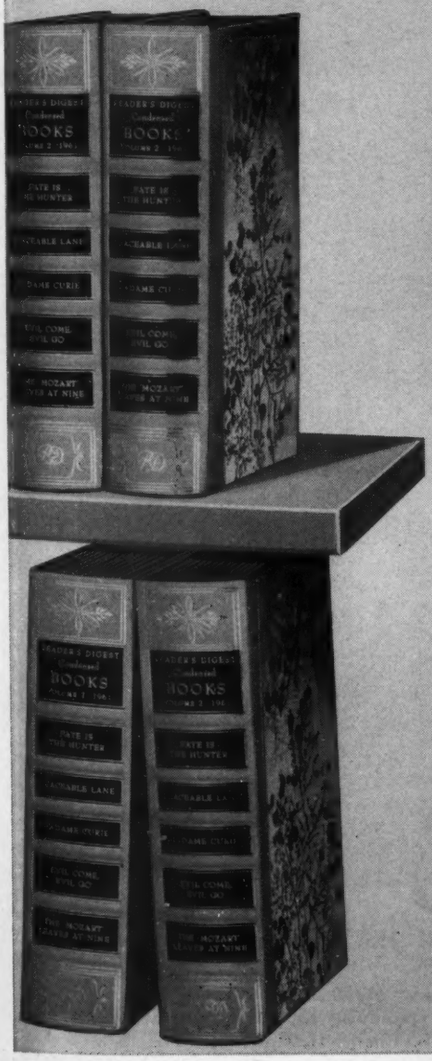

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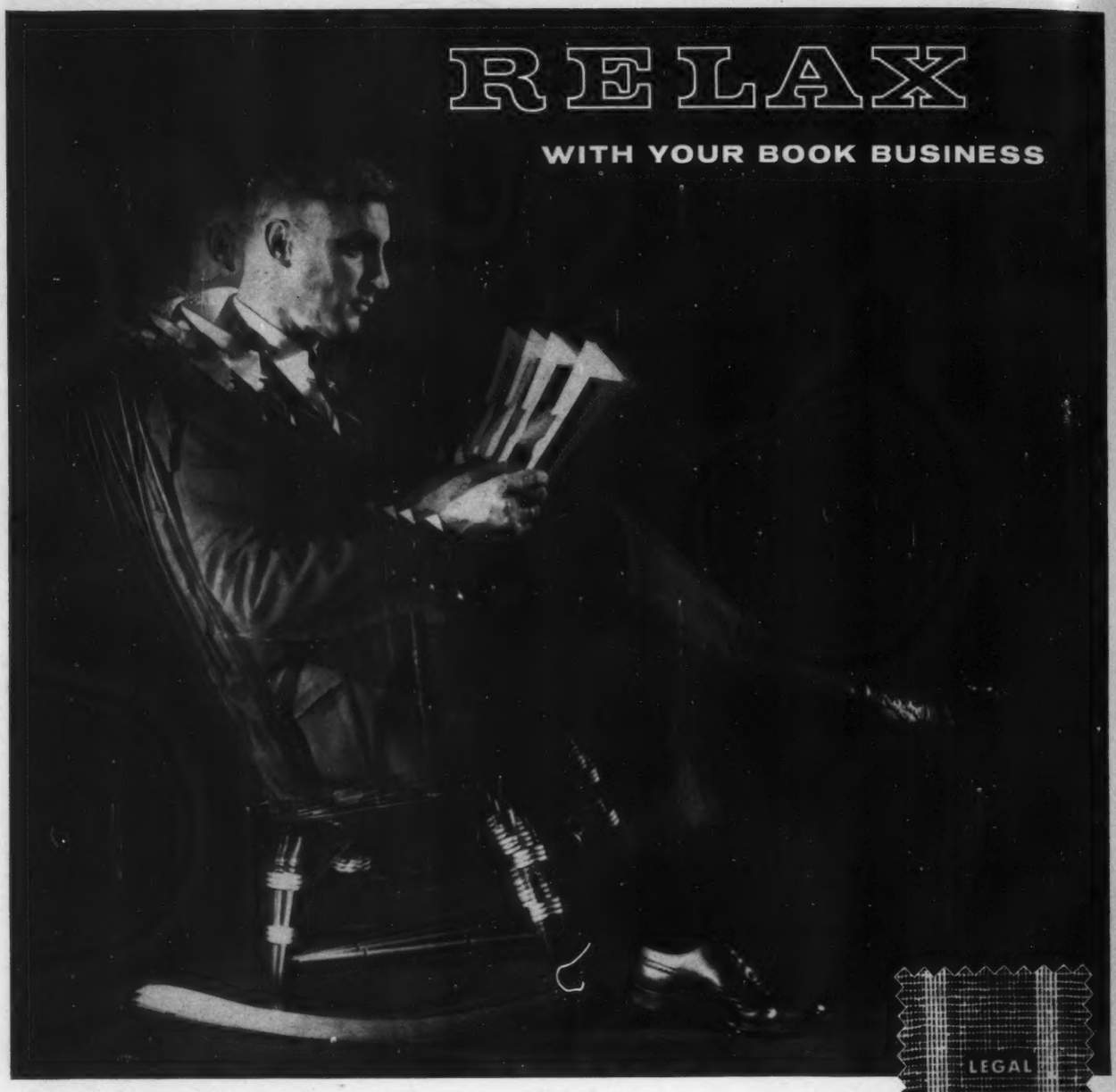
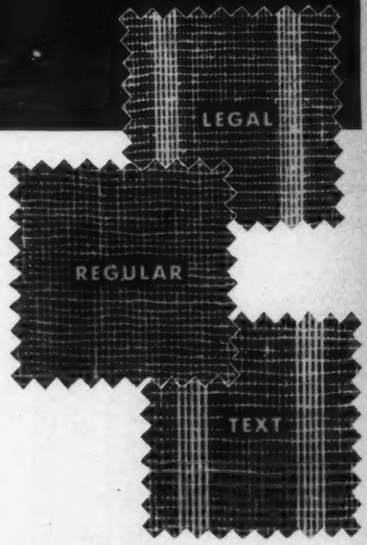
WITH YOUR BOOK BUSINESS



We don't mean you'll have nothing more to do than just rock the time away . . . but you can certainly rest easier when you have **YOUR KENDALL DISTRIBUTOR** busy in the market for you. He'll alert you about prices, values, and industry developments that you might otherwise miss. And, of course, he'll supply you with quality products that eliminate problems . . . like the Kendall Supers he sells. He knows they're better because they have a more uniform weave, careful slitting, and are put up just the way you want them. Give your Kendall Distributor the job of helping you buy . . . and relax!



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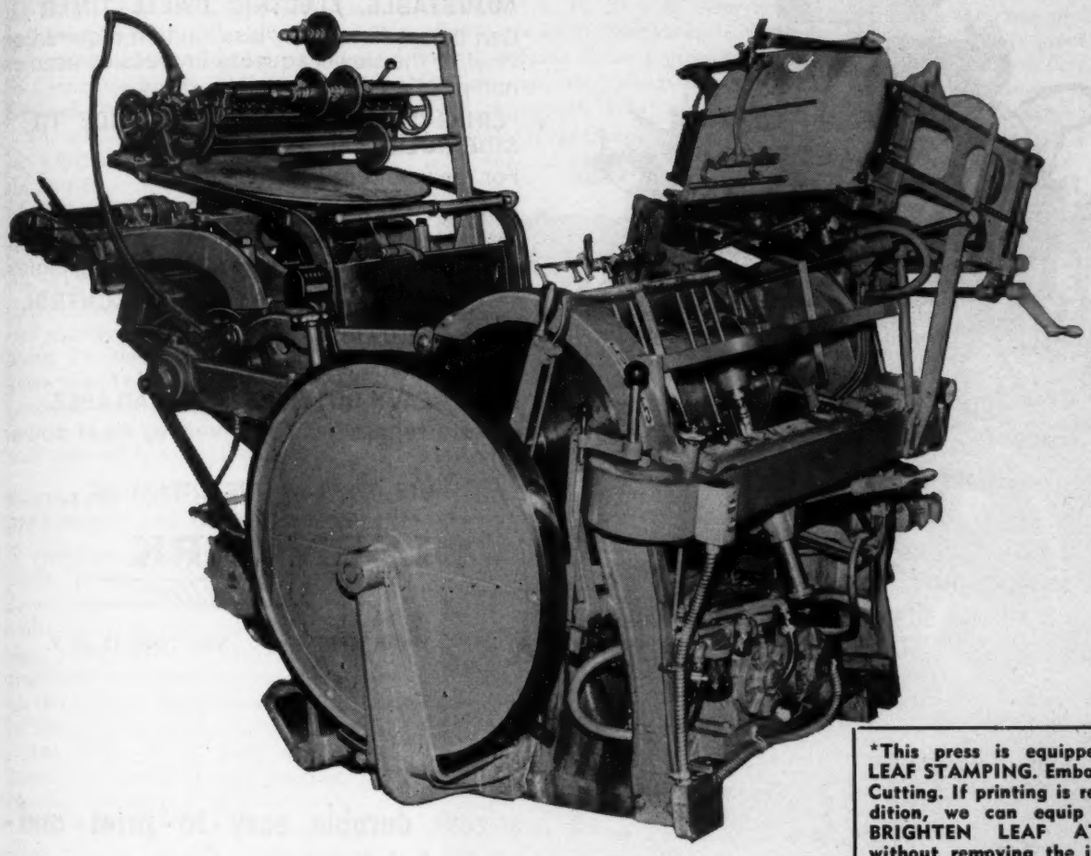

***This press is equipped for ROLL LEAF STAMPING. Embossing and Die Cutting. If printing is required in addition, we can equip it with our BRIGHTEN LEAF ATTACHMENT without removing the inking mechanism. All operations possible IN ONE COMPLETE UNIT!**

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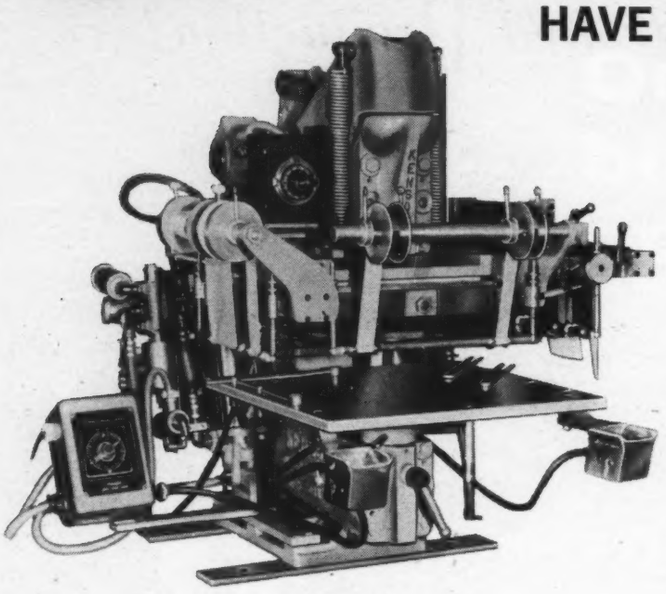

KENSOL 50 HEAVY-DUTY, "CRISS-CROSS" STAMPER

Shown above is a Kensol 50 Heavy-Duty Stamper equipped with a 10 x 12 inch, 2 pull "criss-cross" roll leaf attachment.

- **AIR-OPERATED STAMPING HEAD WITH ADJUSTABLE, ELECTRIC DWELL TIMER**
  Can be set for a fast "kiss" action required on vinyl, or the slower squeeze impression used on non-plastic cover materials.
- **"CRISS-CROSS" OR MULTIPLE SIDE TO SIDE ROLL LEAF ATTACHMENTS**
  For maximum roll leaf economy.
- **LONG, THREE INCH HEAD STROKE**
  Work is quickly fed directly into stamping position. Eliminates the need for slow sliding tables.
- **TWO HAND SWITCHES OR FOOT CONTROL**
- **DEEP THROAT**
  Will accommodate any size cover.
- **NEW, HEAVY DUTY MODELS AVAILABLE**
  Double toggle action driven by dual power cylinders.

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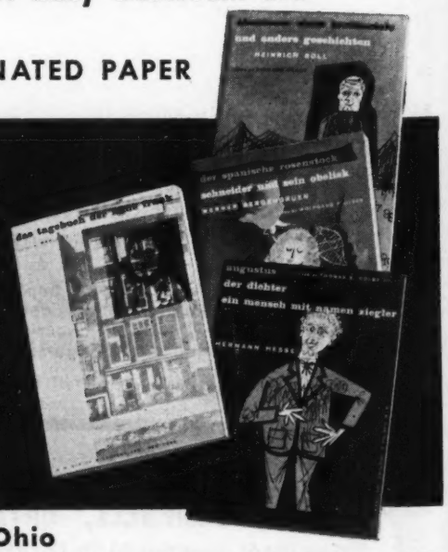

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NEWS BRIEFS

KINGSPORT INSTALLING NEW TYPE OF 52 x 76" FOLDER

What is believed to be the world's largest folding machine is now en route to the Kingsport Press, Kingsport Tennessee, from England. Kingsport ordered the machine built from specifications by Camco Machinery, Ltd., Letchworth, England.

The twin-feeding machine can turn out 6,000 sheets per hour. Set tandem, the two feeders are automatic and can be used simultaneously or as a single unit. Each handles sheets 52 x 76" and five 32-page sections are delivered on the twin operation.

The machine is 26½ feet long, 15 feet wide and 10 feet high, and weighs about 15 tons and took nearly two years to build. Work can be set up very easily on the new Camco, and it takes only two men to operate the feeding and three girls to take off.

PROTOTYPE ELECTROSTATIC "PRESS" REPRODUCES ART ON ALL SURFACES

A prototype "press" using an electrostatic "printing" process which reproduces without contact between plate and paper is in work-test in a 16 x 20" size. Jerome Flax, art materials dealer, sponsored a corporation to follow up on the original development work done by Stanford Research Institute.

The Flax process uses a 200-line screen and prints on any material, including odd-shaped or round objects. It has been hailed by some as a possible rival to the silk screen process. Mr. Flax reports that 400-line screens are feasible and that the process could be applied to printing on potato bags or for the finest art reproductions.

EDWIN VAN REES ELECTED HEAD OF N.Y. EDITION BOOKBINDERS

At the fortieth annual meeting of the Edition Bookbinders Association of New York, Inc., held on April 18, 1961, the following elections took place: Edwin Van Rees was elected president; he is vice president and treasurer of the Van Rees Book Binding Corporation. Arthur Wolff was elected vice president; he is president of the H. Wolff Book Manufacturing Company, Inc. John Hunter was re-elected treasurer; he is president of the J. C. Valentine Company. Martin Blumberg was elected secretary; he is director of manufacturing of the American Book-Stratford Press, Inc., and vice president of Cornwall Press.

In addition to the above firms, the following companies are members of the association: Charles H. Bohn & Company, Inc.; Russell Rutter Company, Inc.; Publishers Book Bindery, Inc.; J. P. Tapley Company.

WESTERN P & L FINDS DUAL USE FOR MILLER COLOR PRESS

Western Printing & Lithographing Company, has recently installed a Miller-M.A.N. IV 30 x 40" four color offset press in its Poughkeepsie, N. Y. plant. Because the new press is smaller than the other sheet and web-fed offset equipment, it has a second use.

Western produces a wide variety of large runs of children's books in full color. The Miller M.A.N. is used as a production press to print some of the covers for these books, but is also used for small runs of samples. These samples serve to test the market for new editions that are then done on the giant sheet and web presses.

The Miller acts as a proof press to enable Western to check on the quality of their separations of cover art with wet-printed color proofs. This saves valuable production time on the larger multi-color equipment since the Miller provides an economical method of showing how the job will look on a regular production run.

Industry Standards...

Bursting strength and board density are important factors in quality binder's board, which are tested on the "Mullen Tester" (pictured above). The relationship of caliper to bursting strength is but one of the many high standards set by us to help you maintain a top quality product.

Flat, hard, accurate Millburn quality binder's boards can be supplied in sheets or precision slit to your cover size—where and when you want them.

For prompt, efficient service, you may deal directly with our mills.

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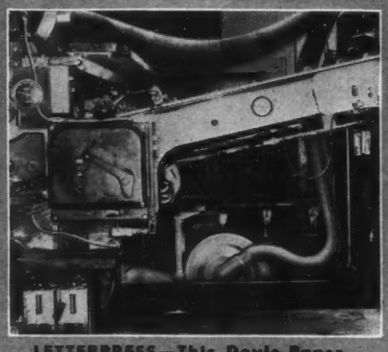

LETTERPRESS—This Doyle Paper Cleaner removes all offset spray and assures continuous operation without stops for unnecessary washups.

OFFSET—Typical installation of Doyle manifold on a web press to remove paper dust, shreds and loose edges.

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CHANGES RECOMMENDED IN BINDERY MACHINES COMPLEMENT

The Edition Book Committee of the International Brotherhood of Bookbinders has reviewed the Complement of Help on Machines, as set by the International General Laws, and have made the following recommendations.

That the Complement of Help on the following Case Making Machines: The Sheridan Machine, New Smyth Automatic, New Sheridan Automatic, be changed to read as follows:

Two (2) Journeymen and/or *One* (1) Journeyman and *one* (1) Apprentice. The New Sheridan Automatic Electronic Case Maker be added to the existing List of Classifications.

The Complement of Help—Two (2) Journeymen and/or *One* (1) Journeyman and *One* (1) Apprentice.

Under Case Stamping Machines: *Change to Read*:

Harris Stamping—Two (2) Journeymen and/or *One* (1) Journeyman and *One* (1) Apprentice, plus additional Semi-Skilled Help, as required.

Add to the List of Classifications: Brock Automatic Stamping Machine: Two(2) Journeymen and necessary Journey Women assistants.

Under Gluing Machines: *ADD the following Classification*:

Automatic fed Bracket Gluing and Stripping Machine: One (1) Journeyman operator. *One* (1) Semi-Skilled Feeder and necessary Journey Women Assistants.

Sulby, Gluing and Stripping Machine:

One (1) Journeyman Operator, *One* (1) Semi-Skilled Feeder and necessary Journey Women Assistants.

Under Miscellaneous Machines: *Change To Read*:

Perfect Binding:

Sheridan, Flexiback and Sulby Machines: Two (2) Journeymen and necessary Journey Women Assistants.

The recommendations made by the Edition Book Committee will be presented to the next I.B.B. convention in October. If approved they will be made a part of the General Laws and regarded as guides by local unions in contract negotiations.

JOHN WISOTZKEY, SR.

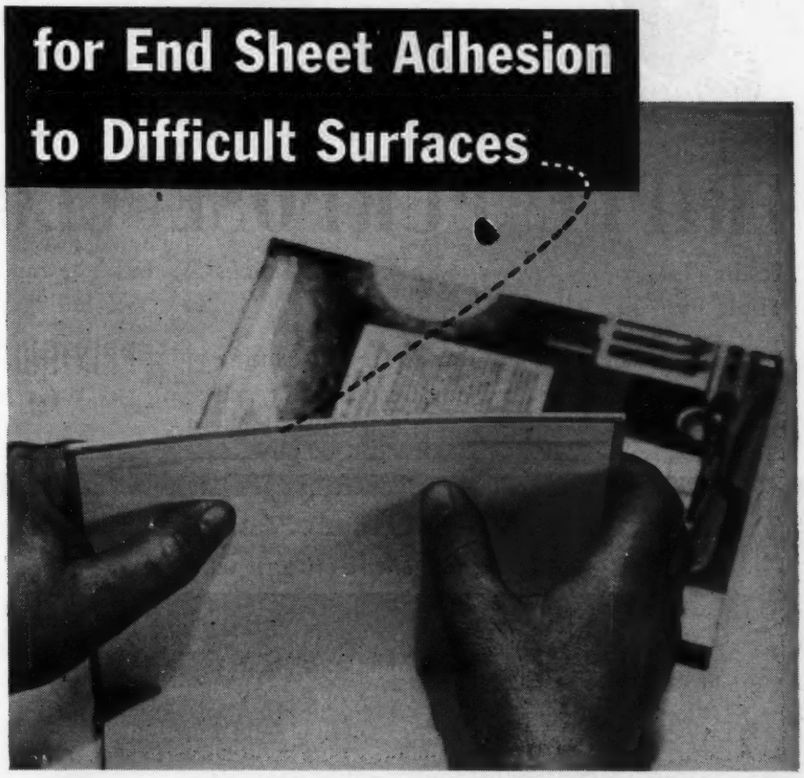
John Wisotzkey, Sr., president of Maple Press, Inc., of York, Pennsylvania, and a member of the Book Manufacturers' Institute died on May 3, 1961.

U.S. BINDERS PLAN DRUPA AND EUROPE TOUR IN '62

A series of visits to leading bookbinding plants in Germany, France, England, and other West European countries in conjunction with the Drupa Printing Machinery Exhibition in Dusseldorf, Germany, are being planned for the first two weeks in May, 1962.

The invitation to American book manufacturing plants to visit leading European binderies on the occasion of the Drupa Exhibition was extended by the German trade association of bookbinders. "The hospitality which the two German bindery study groups received on their recent visits to the United States," Dr. Georg Hoffmann of Fachgemeinschaft Industry said, "has been most warming. We had the pleasure of meeting many old friends and making new ones. We extend to the American book manufacturing industry a sincere invitation to visit us as a group during May, 1962, at the Drupa fair."

Preparatory plans for the 2nd U. S. Bookbinding Industry Tour of Europe (the first was held in 1957) are being made by Walter Kubilius of Book Production Magazine. Two possibilities are being considered: 1) a charter flight arrangement solely to visit the Drupa Exhibition, and 2) a detailed all-expense-included tour of European binderies which would alternate with days of general sightseeing.



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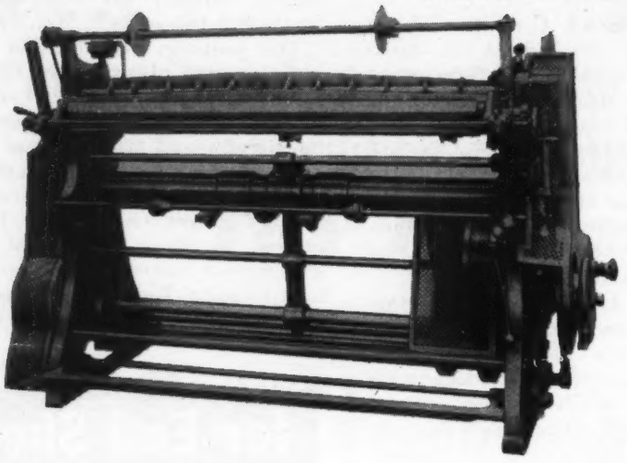

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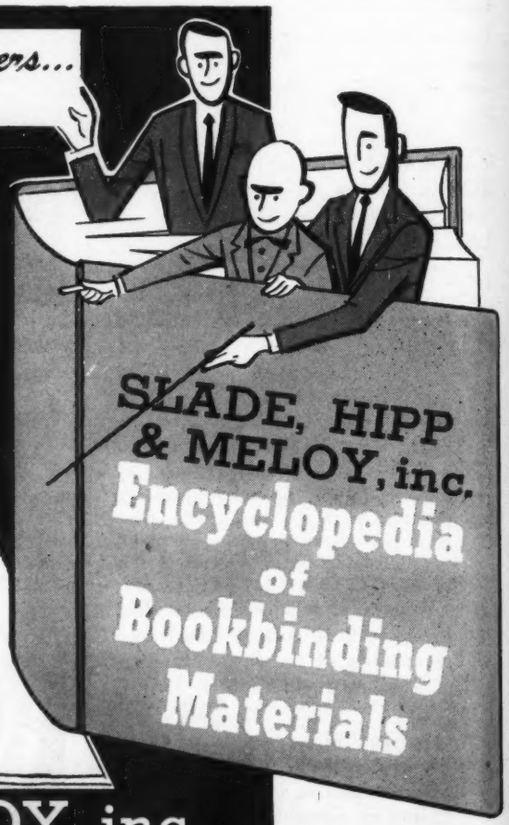

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EXPANSIONS

American Book-Stratford Press, New York City, is planning to build a $500,000 plant on a 15 acre site at Mayhill Street, Saddle Brook, N. J.

Arvey Corp., Chicago business forms and specialty manufacturers, acquired Central Tag Co., Chicago, and Shumate Business Forms Co., Lebanon, Ind., according to an announcement by Arvey president, Robert S. Hartman.

Pearl-Pressman-Liberty Prtg. & Litho. Co., Inc., purchased space at 650 Erie Ave. in Philadelphia, Pa.

The Denver Bookbinding Co. is now occupying a plant at 2715 17th Street, Denver, Colo.

W. A. Krueger Co., Brookfield, Wisc., has purchased the Tyler Printing Co. of Phoenix, Ariz. In addition to its activities in the book field, Krueger prints the color plates for Arizona Highways Magazine. Tyler will retain its present managers and operate as a wholly-owned subsidiary.

Lowery & Schwartz, Inc., New York graphic arts finishers, have leased space in the Manhattan Industrial Center.

Markal Finishing Co., division of Graphic Finishers, Inc., has started operations at its new location at 672 Railroad Ave., Bridgeport, Conn.

Wickersham Press, Inc. will move its subsidiary, Independent Offset Lithographers, Inc., from 327 E. 29th Street, New York City, to a new 36,000 sq. ft. plant on Borden Ave., Long Island City, N. Y.

Cardel Greetings, Inc. greeting card manufacturers formerly in New Hyde Park, N. Y., are setting up in 15,000 sq. ft. in Albertson, Long Island, N. Y.

Coy Johnson has bought the bookbindery of Lewis W. Pettingell, Berkeley California, and will continue doing hand binding, small editions, spiral binding, and gold stamping.

Sunshine Art Studios, Inc., manufacturers of greeting cards, are building a 200,000 sq. ft. plant on a 27 acre site at East Longmeadow, Mass.

Neo Gravure Printing Co., Inc., Weehauken, N. J., a division of Cuneo Press, Inc., now houses the ink facilities of Cuneo in its new quarters.

Color Press Co., Inc., has moved to a newly completed building in Union Hill Industrial Park at West Conshohocken, Pennsylvania.

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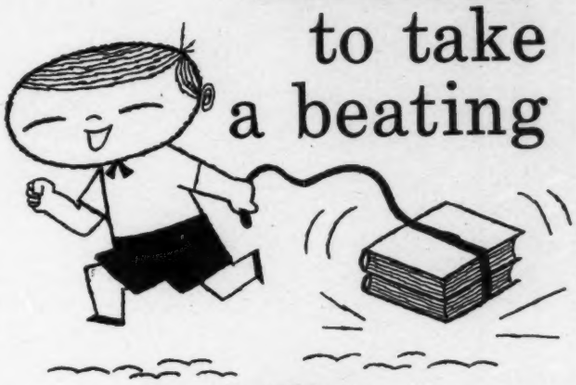

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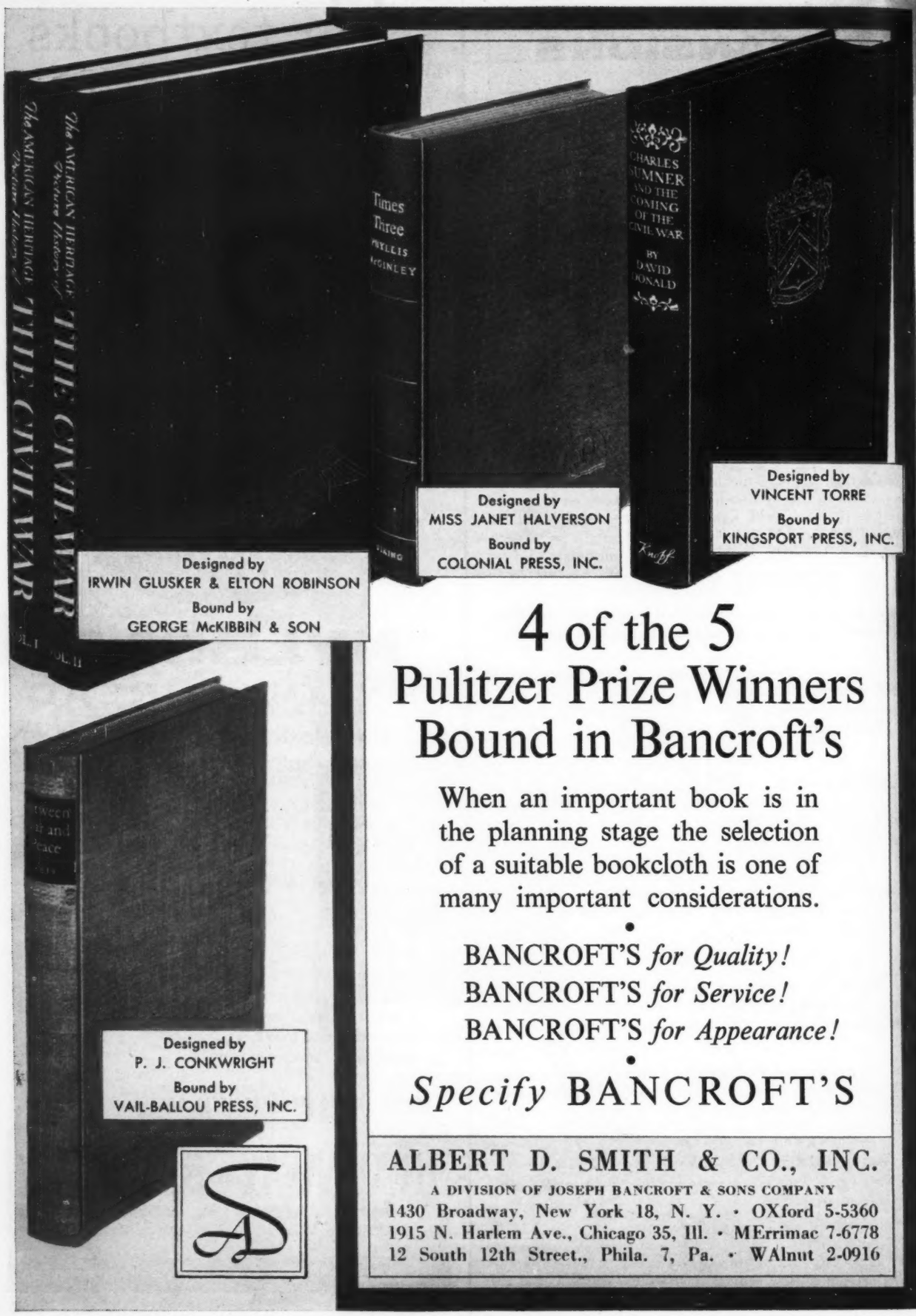

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BOOK PRODUCTION

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Gathered & Forwarded

PROOF POSITIVE OF A GROWTH INDUSTRY

■ When the BMI-Hunt Survey was first released in September of last year considerable scepticism was expressed regarding its findings. It was, as readers who studied BOOK PRODUCTION Magazine's October 1960 issue will recall, based on population growth and trends in book sales per capita. The gist of the controversial report was that the actual physical volume of books sold would increase by about 27% in the six years from 1959 to 1965.

The implications of the report were obvious to book printers and edition binders. If the report was accurate in its projection then the industry would lack sufficient modern manufacturing capacity to meet book publishers' requirements in 1965. If, on the other hand, the projections were inaccurate those manufacturers who proceeded to expand in the hopes of meeting the demand for new manufacturing capacity would find themselves in serious troubles. When investments of several million dollars and the careers of craftsmen and business men are determined by statistical hypotheses it is understandable that the immediate reaction is scepticism and, to some extent, indifference.

Since the completion of the BMI-Hunt report, however, there have been three quite separate and distinct indications that the BMI-Hunt projections are fundamentally correct. These three guide marks and verifications of the Hunt Report may be found in this issue: On page 77 the J. K. Lasser Index of Book Manufacturing Activity indicates that in the first four months of 1961 the actual physical volume of books cased-in by book manufacturing plants was 17% greater than in the first four months of 1960. On page 64 the General Survey of the American Book Publishers Council indicates that the unit volume of books sold rose by 11.4% from 1959 to 1960. On page 65 the statistical survey of the textbook publishing industry, as conducted by the American Textbook Publishers Institute, indicates a similar steady increase in both dollar volume and unit volume of textbook sales in the past year.

The BMI-Hunt Report prediction of steady growth in the book manufacturing industry has been triply verified. We who know him well salute the late Sidney Satenstein who confidently predicted that the BMI-Hunt Report would prove to be a conservative preview of the forthcoming boom in book manufacture. It is now here.

Walter Kubilius

PRODUCTION GUIDE FOR BOOK PUBLISHERS

LITHOGRAPHY DATES from about two hundred years ago and an apocryphal legend about Alois Senefelder. According to the legend Senefelder wrote his mother's laundry list on a damp limestone block and was surprised to find that the list was transferred from the block to his clothing. With a little experimentation, Senefelder found if he took a dry stone, placed an image on it with wax and dampened it, he could apply ink to it and pull perfect copies of the image. All he needed was water, ink and an image.

And that's precisely what is needed today; water, ink and an image, no matter how large the press. The stone has been replaced by an offset plate to which an image is applied which is water-repellant; a fountain of water dampens the plate as the image is coated from a fountain of ink; and the ink is transferred to a blanket which re-deposits the image on paper exactly as it was on the plate.

This fidelity has made the process an excellent method for the reproduction of artwork. The great advances of the last hundred and fifty years—both in the development of photography and in the development of the offset press—have not changed the basic principles or the basic advantages of the process, but they did make it an integrated, mass-production printing process. First, the adaptation of photography made possible the combination of all kinds of pictures and reading matter into a single plate; then the speeds of the rotary offset press allowed mass production.

Offset lithography uses a blanket to receive the plate image and transfers it to paper. This means longer plate life and better image fidelity because the blanket is made of soft and elastic material which caresses the image rather than pressing down on it. The use of the blanket also makes it possible to print finer detail on coarse grade paper than is possible by other printing processes. To enable the book publisher to use offset better, BOOK PRODUCTION has asked production men what questions they have about the process. Printed below are the questions and their answers.

When should the use of offset be considered?

Offset lithography has both price and quality advantages as a process for the reproduction of all types of art, consequently it should be considered whenever a job calls for the reproduction of a large number of illustrations. It should also be considered where composition costs can be reduced through the use of filmsetting or cold-type or when reprint editions are made. For exceedingly long runs, web offset retains many of the process's inherent advantages at high press speeds—from 15- to 20,000 32-page signatures, two up, per hour, ready for gathering.

What kinds of artwork will the process reproduce?

Offset can reproduce fine-screen halftones, line drawings, illustrations containing heavy solid masses and combinations of all the above on all kinds of paper. This is so because it is not necessary to establish minimal ink saturation to print the type satisfactorily and, consequently, overload the engraving so detail is lost from filling and spreading between the fine lines. This becomes very important when a form is made up containing many pages with many illustrations (the case with text, juvenile and reference books). Still another consideration is the fact that the original artwork is used only for camera work in platemaking. In case of damage to the plate, a new engraving does not have to be made, the only cost factor is the remaking of the plate from the negative.

Does offset have the same advantages for color work?

Yes. The growth of color lithography offers graphic proof of the wide acceptance of the process for this kind of work — four-color, sheet-fed offset presses have multiplied five to six times since World War II. These presses, with dimensions up to 54 x 77″ and speeds ranging from 6,000 to 8,000 impressions an hour, print an

area of nearly 4,000 square inches in one or more colors. In some instances as many as six colors can be printed simultaneously on a single sheet.

Web offset, too, can do color work cheaply because combinations of printing units in in-line production permit the simultaneous production of many colors on both sides of the web of paper. For high-quality reproductions, the sheet-fed offset press seems to be preferred.

When may offset be used for short-run publishing?

Offset may be used for short run work whenever composition charges can be reduced to the point that, with camera and platemaking expenses, it is cheaper than letterpress. Such cases are books containing a large number of mathematical and chemical symbols which can be set more economically by filmsetting or where typewritten copy can be used for camera reproduction. As an example of the latter, a university press requires its authors to submit manuscripts in a form suitable for direct platemaking, completely eliminating the composition charge.

What advantages does offset have for long-run publishing?

The first advantage is, of course, the high speeds possible. Secondly, even though the book may be cast in hot type, the use of offset can mean additional quality because the type is not used in the printing process. Long lasting plates are available so quality reproduction in large runs (over 50,000) is possible. Too, the necessity of storing large volumes of standing type is eliminated because once a film negative is made, the type can be destroyed.

What advantages does offset have for reprints?

Offset should be considered when reprint editions are made for several reasons. First, where standing type is available, repro proofs or Brightype conversions of type or molds can be made. This prolongs the use of the type because it is not used in the printing process. Secondly, changes in page size can be made cheaply using a film negative and camera to enlarge or reduce the copy. Lastly, where no type or negatives are available, offset plates can even be made by using the pages of the published book as artwork.

What kinds of paper will I need to buy for offset?

Paper used for offset lithography must have additional dimensional stability because of the water present in the process. For this reason, when ordering paper, it is best to tell the mill for what specific printing process the paper is to be used.

Can the letterpress paper I have in stock be used for offset books as well?

In some cases, yes. Some mills are now making paper that can be used with either process, so if you are planning to use both processes, it would be well to specify a paper that can be used with either.

Will the use of offset limit my choice of page size?

In sheet-fed work, only insofar as you would be limited by the size of the sheet. In web offset, however, there is a distinct limitation because the circumference of the cylinder is constant. If, for example, the cylinder circumference was 17", you would be limited to pages of 8½".

What about grain in offset papers? Will it make trouble in the bindery?

Offset papers are grain-long, that is, the grain will run in the direction of the long dimension of the paper. This gives greater resistance to stretch from the grippers and it confines the area of greatest dimensional instability to the smallest dimension. The final folds in both sheet and web offset are usually against the grain. This was formerly a bindery problem, but paper quality has improved so much that this is not necessarily the case now. In web offset printing some care must be taken to avoid air traps in folded signatures.

Does printing by offset call for more or less spoilage allowance than printing by letterpress?

In general, the same spoilage allowance would apply, but with a few notable exceptions. First, when high-quality color illustrations are required, the spoilage may be slightly higher due to problems of registration plus the fact that each color may require an additional press run. Second, in the use of web offset, the spoilage allowance is very high on short runs, becoming less and less, percentagewise, as the size of run increases.

I have often heard that offset is a cheap process resulting in a printed impression that is dull, flat and colorless, lacking the sharpness of letterpress. Is this true?

This may have been true at one time in the early stages of the process' development, but is certainly not the case now. Quality may sometimes be a problem when working from repro proofs of type that has been used for a long letterpress run. But, in some cases, the pendulum has swung to the opposite extreme. Some typophiles now claim that the use of filmsetting, Brightype, etc., where the plate is made from a negative, produces a type that is, esthetically, too clear, and too well defined.

How long can offset plates last?

Plates are available for various runs. For very long runs, deep etch plates can be made that will give consistent quality from 300,000 to millions of impressions. There is a process and a plate to suit almost any length of run you may need.

Is it cheaper to have the best possible set of plates made, in the expectation of a long run—or make a cheap set and then remake the plates if the demand calls for additional printing?

That would depend on the agreement you have with your printer and the specific case. If you have a book which has become a runaway best seller and you foresee many additional printings, it might be well to invest in the more expensive plates. If, however, a book may or may not sell enough to warrant a reprinting in the future, the extra expense of making new plates may be less than the cost of storage of the old plates.

How else may offset be used?

Offset has the ability to print on a wide variety of surfaces and this makes it an important factor in the production of book covers and jackets. The increasing use of synthetic fabrics as cover materials will find the process increasingly important because it permits faster imprinting without the danger of embossing or other pressure damage to the surface. Offset makes possible a wide range of display effects and is doubly effective because it can be used with embossing machines, gold- stamping machines and silk screen to give variety and impact to juveniles, book covers, textbooks, book jackets and poster displays and the like.

PRODUCTION GUIDE FOR MANUFACTURERS

OFFSET PRINTING is one of the fastest growing factors in book manufacturing today. In 1958, the last date for which figures are available, the manufacture of books by offset resulted in sales of $175 million. It is safe to assume that that figure is larger today and that its rate of growth has been faster than that of other processes used in publishing. But this tells only part of the story—offset is also being used to a greater degree in the production of book covers and jackets. In fact, every facet of the industry has been affected by the process in one way or another.

It is also significant that this growth has been taking place in areas previously not involved in book manufacturing. Ordinary printing firms that specialized in offset found that there was a market to be exploited in the book field and, as publishers found the process could do various kinds of jobs better than another, the printers found themselves in the book manufacturing business. The old-line book manufacturers with letterpress installations, but for a few notable exceptions, have been content to stick with letterpress. And well they might! Letterpress still accounts for over 75% of the books manufactured and, though offset is taking a larger slice of the pie, the pie is growing—the dollar volume of letterpress increases each year as the industry grows.

Book manufacturers and printers and binders do have a number of questions about offset, though. BOOK PRODUCTION has answered some of these questions below.

If I added offset could I expect a larger rate of growth?

Offset is not a panacea for all the printer's ills. As a matter of fact, a number of people who have tried the combination shop will tell you that, as a cure, offset can sometimes be worse than the original illness. The addition of any piece of equipment should be based upon the increased demand for the particular service the machine offers—even if you have twenty of the same machines already in production. By the same token, the addition of a new process requires much more than just installing the machines. Granting that the demand for offset printing exists; first, you have to service the demand with a knowledgeable sales force; secondly, you have to have the personnel to man the equipment to keep it running in the face of the demand you've helped to create. If all these considerations have been met, it is safe to assume that your growth rate will increase with the addition of offset.

How much would the addition of offset equipment cost?

The absolute minimum figure would be in the vicinity of $100,000. This takes into consideration one small press (24x38"), platemaking facility, camera, and plant expenses. It is recommended that more be spent, particularly as far as presses are concerned because you will need at least two presses to get any kind of production from your camera and platemaking facilities—not to mention the fact that two presses will enable you to do two different types of work at once and will make scheduling easier.

What would happen to my normal book business if I added offset?

It is to be assumed that your business is now serving specific letterpress printing needs of book manufacturing and that the addition of offset will enable you to serve other specific needs. Your offset equipment should not be expected to handle the overrun of your letterpress equipment nor should it be expected to take work away from your letterpresses. Probably the best solution to this problem is to set up two separate departments for your offset and letterpress equipment, each under its own supervisor, and let them operate autonomously within your organization.

What union problems would I have to face if I installed offset?

Jurisdictional disputes are frequently expected, but they are not mandatory. It is a precarious situation and competent advice should be sought. As a book manufacturer, your press room is probably

governed by the International Printing Pressmen's and Assistants' Union. If you installed offset equipment, you would want to seek IPP&AU men to run the presses or you would train your own men through the IPP&AU trade schools or through your own trade organization. Another way to handle the problem is to set up a separate division in your company for offset under the Amalgamated Lithographers of America. In any case, with platemaking facilities, the ALA would have jurisdiction. In general, there are a greater number of qualified litho craftsmen under the aegis of the ALA.

What sort of changes would I have to make in my bindery to accommodate material printed by offset?

None. Granted, there used to be problems in folding offset stock because of cross-grain but these were for the most part physical problems which have been solved by newer papers and experience. In general, the best rule is co-operation between printers and binders to find the best imposition and other details to suit the job to the bindery's equipment.

What kind of offset equipment would I have to install to print book covers?

A small sheet-fed offset press. In a trade bindery, it is a moot point whether or not camera and platemaking facilities are necessary because there may not be enough work to justify so large an equipment expenditure.

Is it advisable to install offset equipment and make a bindery an integrated shop which does the complete binding job, including the printing of covers?

About the same amount of caution should be exercised as the printer considering offset. There are certain jobs offset can handle exceptionally well in the production of covers such as the reproduction of halftones, four-color process, etc. Where the process can be applied to jobs now handled by other machines (gold-leaf stamping, for example) offset may be more economical when a large area is to be covered, but in other instances the older process will be more economical. It is not worthwhile to put in offset to do the small percentage of work it can do more economically than other processes—it has to be used to serve its own particular demand. The smaller binderies will, in all probability, find it better to continue to specialize in bindery work and farm out cover printing. For large binderies, the volume of work may justify an integrated shop approach.

What business would I be likely to pick up with addition of offset equipment?

Offset printing is being used increasingly in the production of juveniles, text books, reference books, yearbooks, long-run printing and the printing of book jackets. To the extent that these markets grow and seek manufacturers to serve them, you could expect to add them to your business.

What changes would I have to make in my composing room if I add offset?

It varies. Any of the typecasting machines you have may be modified for use by offset simply by making repro proofs of the galleys of type for camera reproduction—this would require little, if any, change. An additional modification of the typesetting operation would be the Brightype conversion of the type locked up in page form to a film negative which results in more clarity than you can get from repro proofs. On the other hand, you may completely revamp the composing room with the addition of photocomposing machines or other types of cold-type composition machines. This latter type of re-organization might be beneficial if a large amount of copy containing abstruse symbols was a function of the market you serve.

Suppose I added offset—where would I get the personnel to man the machines?

This problem is not restricted to offset alone—a good man is hard to find for any process. A number of solutions short of robbing your competitor present themselves. First, you will want a man experienced in estimating and scheduling offset work—he can be found by training one of your assistant supervisors in any one of the competent trade schools. Next, the personnel themselves can come from letterpressmen trained for lithography or by advertising through the trade union. Perhaps the most sensible way is to train personnel already working for you and hire people from the bottom up to fill their places.

I have heard a lot about offset being used for long runs—won't some of the recent developments in letterpress give it the same advantage?

There is every possibility that the next few years may see developments that will adapt letterpress for very long runs. Some of these are the development of the photo-polymer plate and modifications of typecasting equipment to make it faster and more economical. But at the moment, offset already has these advantages and when letterpress acquires them, offset might have developed beyond that point. A "wait-and-see" attitude regarding expansion, especially if you are ready to expand now, can mean lost dollars in business and a net result of no expansion at all.

What particular advantages or differences are there between cold type composition and filmsetting?

Cold type composition is material that has been "set" by typewriters or similar machines. There are a wide range of cold type composing machines from electric typewriters to automatic machines which set justified type. Their use in book production stems from the fact that composition costs for certain types of short run work are cheaper. Filmsetting uses a film negative with each letter or symbol as a part of it and is distinguished by the clarity of the type face. It is best used for displays, material containing complex mathematical or chemical symbols, material requiring a wide range of type sizes or classified directory work. Filmsetters can provide both negatives for direct platemaking and black and white paper positives for stripping in and camera reproduction.

Should I put in a platemaking department or should I deal with trade platemakers?

This is not an easy question to answer. Lithographic platemaking is a complicated process and definitely not recommended for amateurs. At the beginning, it might be wise to deal with the trade while you get acquainted with all the various types of plates, their use, and the chemistry that is necessary to process them. In any case, if you put in a lithography department, it should be with an eye toward having a complete platemaking department for you will need the added control over the processing of artwork.

What sort of camera department would I need for lithographic department?

A fully equipped precision model process camera, darkroom and densitometer. The camera itself should be considered as a long-term investment and, as such, it must have enough flexibility to keep pace with plant expansion and changes in the type of work handled. For high quality lithographic work, a darkroom camera is recommended because it is possible to perform both darkroom and camera operations simultaneuosly. The densitometer is an instrument for measuring the density of a tone area, which acts as a guide for exposure conditions or for setting up masking procedures. The size and equipment of a darkroom are dependent on the use to which it is to be put. In some cases, it has been found that it is better to have two specialized darkrooms rather than one multipurpose one. The darkroom must be large enough to accommodate the maximum size film or plate handled and to enable adequate ventilation.

TRADE CUSTOMS FOR BOOK LITHOGRAPHY

In the absence of written contracts to the contrary, the trade customs for book lithography as listed here usually prevail. These govern the relationship between lithographers and book publishers. Additional copies of these customs may be had from the Book Manufacturers Committee of the Lithographers & Printers National Association, Inc. Note that in these trade customs the term "Lithographic Book Manufacturer" refers to the printer-lithographer, rather than to the actual book manufacturer or edition binder, who in this context is termed the "customer."

I. ORDERS—Regularly entered orders cannot be cancelled except on terms that will compensate the Lithographic Book Manufacturer against any losses incurred (for any material purchased or services performed).

II. EXPERIMENTAL WORK—Experimental work performed at customer's request, such as sketches, drawings, composition, plates, press work and materials will be charged for at current rate.

III. SKETCHES AND DUMMIES—Sketches, copy, dummies, and all preparatory work created or furnished by the Lithographic Book Manufacturer shall remain his exclusive property and no use of same shall be made nor any ideas obtained therefrom be used, except upon compensation to be determined by the owner.

IV. OWNERSHIP AND STORAGE OF BOOK FINAL NEGATIVES, POSITIVES AND PLATES—Final negatives or positives used for the making of book press plates are the property of the Book Publisher. The press plates (metal) and intermediate negatives are the property of the Lithographic Book Manufacturer.

V. CUSTOMER'S PROPERTY—All customer's property that is stored with a lithographer is at the customer's risk, and the lithographer is not liable for any loss or damage thereto caused by fire, water, leakage, breakage, theft, negligence, insects, rodents, or any other cause beyond the lithographer's control. Storage of completed goods shall be at the Publisher's risk.

VI. RETURN OF PROOFS, ALTERATIONS AND DELAYS—The Publisher agrees to return promptly all specifications, proofs, dummies, sketches, blueprints, copies, etc. Alterations in, or delay in accepting or returning sketches or proofs, will excuse the Lithographic Book Manufacturer from all responsibility for delay resulting therefrom. All "Author's Alterations" (changes from original copy) which necessitate additional work, will be charged for at the regular rate.

VII. PRESS OKAY—Presses standing awaiting okay of customer will be charged for at current rates for the time so consumed.

VIII. COLOR PROOFING—Because of the difference in equipment and conditions between the color proofing and the pressroom operations, a reasonable variation in color between color proofs and the completed job shall constitute an acceptable delivery.

IX. OVERRUNS AND UNDERRUNS—Unless otherwise specified, overruns or underruns not to exceed 10% of the amount ordered shall constitute an acceptable delivery, and the excess or deficiency shall be charged or credited to the customer proportionately. Under-delivery may be made up by agreement at the time of next printing.

X. PAPER STORAGE—The Lithographic Book Manufacturer will store paper without charge for a period not to exceed 3 months usage. Thereafter, there will be a charge for stock storage and handling including warehousing. If the Publisher wishes to postpone delivery of finished goods beyond completion of manufacturing, storage may be charged by the Lithographic Book Manufacturer.

XI. PAPER STOCK, QUALITY, ETC.—Where paper stock is furnished by the Publisher, it shall be properly packed, free from dirt, grit, torn sheets, bad splices, etc., and of proper quality for the Lithographic Book Manufacturer's printing requirements. Additional expenses incurred due to damage, delays, or impaired production on account of improper packing or quality shall be charged to the Publisher.

XII. DELIVERY—All shipments are F.O.B. Lithographic Book Manufacturer's plant, unless otherwise specified. Any additional expense caused by a change of specifications as to delivery or special packing or special shipping instructions, shall be invoiced to the Publisher at the time of shipment.

XIII. TERMS—Net cash 30 days, unless otherwise provided in writing.

XIV. DELAYS IN DELIVERY—All agreements are made and all orders accepted contingent upon strikes, fires, accidents, wars, floods, or other causes beyond the Lithographic Book Manufacturer's control.

WEB PRINTING AND FOLDING GUIDE

Web Offset Economies Possible in Both Short and Medium-Size Editions Through Standardization and Scheduling Techniques

THE MOST INTERESTING process in book manufacturing today is web offset. At every gathering of publishers and binders you can hear comments that praise and damn the process in turn—but what are the facts about web offset?

First, the process is growing—there are over 200 web offset installations in the United States as compared to about 20 ten years ago. More significantly, there have been 25 printing plants that have printed books by web offset in the last year. The titles have been varied, forming no definite pattern and ranging from school workbooks and textbooks to encyclopedias, price lists, parts books, catalogs, directories, juveniles and general trade books.

How has this been done in view of the seemingly impossible breakeven point of 25,000 to 50,000 copies? One clue is standardization on the size of the books to be printed; standardization on paper; and using the limitation imposed by the cylinder circumference (c.c.) to standardize on page imposition and folder set-ups.

There are two different types of jobs that may be printed on a web offset press. The first of these is the long-run printing of reference, encyclopedia and similar books where the sheer size of the project economically fulfills or matches all the physical requirements and limitations of the process. The following procedures are frequently used: Various grades of paper are tested to find the one grade best suited for the job as far as wastage and quality are concerned. The imposition is calculated so that each signature may be run the same way so there need be no downtime for changing the folder set-up.

Standardization in short runs

In the printing of other types of books where the size of the run does not make it immediately apparent that web offset can be used economically, standardization is a necessity. The publisher must be willing to standardize on a page size determined by the press; further, he must avoid folder set-up changes which cause expensive downtime; and he must be willing to standardize on paper stock to eliminate further downtime caused by web changeover. The only press downtime remaining will be for plate changeover. A book manufacturer claims to make web offset economical for runs as low as 5,000 using this system. In this way, a publisher with many short-run jobs can make them all one long-run job effecting the economies possible by the application of long-run techniques.

In following this procedure the publisher cannot adhere to the obsolete custom of treating each title as physically different in page width and height. This is anathema to many book designers, and publishers' sales promotion departments. The assumption is that trade books will lose their individuality if their page size and paper stocks are standardized. In paperbacks, however, we see a standardized format with individuality in the cover.

One other factor to be noted in the scheduling of work by web offset is the folding operation which is "free." The end product of the printing operation is the folded signature ready for gathering and binding. This makes possible even faster production—as much as 15 times faster than sheet-fed with a separate folding operation.

Signature sizes and folds

As in most graphic arts equipment, web offset presses are identified by the size of the largest cut sheet handled on the machine. In web offset, this corresponds to the cylinder circumference (c.c.) and web width (w.w.). If the cc x ww sizes of a press are known, it is very easy to compute the various sizes possible on the press' folder. Four terms are used, rather than inch sizes, to describe the signature products of web offset publication presses:

Newspaper: One fold, down the center of the web.
Tabloid: An extra right angle fold.
Magazine: Another right angle fold.
Double digest: Another parallel fold, rather than the right angle which makes the magazine.

These are the eight presses which have been used most often in reproduction of books, and the sizes of the signatures which can be reproduced on them:

PRESS SIZE (Cylinder circumference x web width)	SINGLE SIGNATURE (First figure, width, can be reduced by using narrower web)	TWO-UP SIGNATURE (Second figure, height, can be reduced by using narrower web)
22¾" x 36"	9" x 11⅜"	5 11/16" x 9"
22¾" x 38"	9½" x 11⅜"	5 11/16" x 9½"
23½" x 38"	9½" x 11 9/16"	5⅞" x 9½"
23 3/16" x 38"	9½" x 11 3/32"	5 13/16" x 9½"
23 3/16" x 36"	9" x 11 3/32"	5 13/16" x 9"
25" x 38"	9½" x 12½"	6¼" x 9½"
35" x 50"	12½" x 17"	8½" x 12½"
41⅝" x 69"	10⅜" x 17¼"	8⅝" x 10⅜"

These products are made on presses equipped with "former folders" in which some of the folds are against the grain and resultant signatures have closed heads. In the larger presses equipped with "ribbon folders" the web is slit into ribbons and given parallel folds which result in open head signatures.

In the future, you may see publishers use this process to an increasing extent as they standardize on paper and page size. Conversely, the web printer could offer price quotations on web offset printing and binding, in certain page sizes and paper stock, and he would then be able to gang up the books of several publishers in one over-all operation. The net result in both cases would be to lower the breakeven point so that short and medium runs become economical for the process.

THE PREPARATION OF ART & COPY

THE PRODUCTION manager has a very important position in the production of artwork—his knowledge of the artist's technique and the reproductions process must form a bridge between concept and reality on the printed page. He is faced with the problem of watching for errors based on the artist's lack of understanding about the reproductions process and correcting them diplomatically for a better product and for better trade relationships. To do this, he must know as much about technique as the artist himself and have a printer's knowledge of the process.

Lithography, itself, has long been associated with the reproduction of all kinds of art work. But to use the process best, two general rules should be followed: A fairly complete dummy with samples of the artwork, general layout, etc., should be submitted to the lithographer for estimate and planning; and the illustrator should be given detailed instructions regarding size and position of illustrations. This is particularly important in the production of juveniles where the nature of the artwork determines the routine which will be followed by the publisher's production department and by the lithographer chosen to do the book.

When the estimate has been made and the types of illustrations decided upon, then the production manager must collaborate with the illustrator to insure that all considerations are met. To do this, he has to know how each technique applies to lithography.

Line work

Line work is generally the simplest and easiest type of artwork to handle. But lithography is principally a photographic process, so the line drawings have to be executed professionally because the camera's fidelity treats imperfections cruelly. Line copy should always be prepared in black with all lines and edges as clean and sharp as possible because any imperfections or changes in tone will result in fuzziness on the plate. The rule for line work is to keep the blacks uniformly black, the whites white, and the edges clean and sharp.

Line art may be prepared by a number of techniques: Pen, brush, pencil or crayon, scratchboard, croquille board, ross board, or by dry brush. Line art is often prepared larger than finished size because the reduction tends to minimize slight variations in the artwork. Pencil or fine-line pen drawings, however, should be prepared in final size because reduction will cause the lines to fill in with a resultant loss of detail. Pencil drawings can also cause complications and produce mirror effects that make their reproduction rather difficult. This type of work makes consultation with the lithographer mandatory.

Whenever working with line work, the artist should always have the final size in mind. He should be cautioned that lines tend to fill in if they are too heavy in the original or they may vanish if they are too thin. In all cases, copy should not exceed the finished reproduction size by more than 20 to 30 percent.

Continuous-tone art

Continuous-tone artwork is distinguished by the fact that it relies on various shades of gray rather than size and density for its tonal effect. For reproduction, the shades have to be broken down into a form of line work because all processes lay down an equal ink film in all areas without regard to tone. To accomplish this, the halftone process is used to convert the continuous-tone subject into a finely dispersed pattern of dots, varying in size according to the tonal value of the original. These dots are uniformly spaced, center to center, and give the illusion of tone because they vary in size in proportion to the intensity of the tonal value they are intended to reproduce. The effect of tonal difference is created by the amount of black ink which is seen by the eye in proportion to the amount of white paper which surrounds it. Two types of art work lend themselves to halftone reproduction: photographs and continuous-tone media.

For the reproduction of photographs, the artist must be able to evaluate a tonal subject in terms of its final printed appearance. One method of doing this is using a gray scale which breaks down the infinite number of tones into a series of measurable and numbered steps. For this reason, contrast is a very important consideration in a photograph, that is, a photograph should have maximum definition between various tones of gray to bring out as much of the detail as possible. The best way to insure good photographs for reproduction is planning—using a good photographer with instructions to produce a negative which is very sharp and brightly lighted to give the most detail.

Other halftone media are wash, water color, crayon, paints; in short, any medium the artist uses to produce a continuous-tone original. In general, it is recommended that the original artwork be about 15 per cent darker than the final result desired because lithography tends to be softer in tone than other processes.

Two new materials, Dinobase and fluorographic materials, are now being used by medical illustrators, in particular, to produce an illustration in outline with all its highlights. These materials eliminate the gray tone imparted to white highlights by the halftone screen. Dinobase, which is manufactured by Di-Noc Chemical Arts, Inc., breaks up the stroke into a series of specks or grains, producing a full range of tones or values depending on the force of the stroke. Dinobase draw-

ings do not use a camera for reproduction, instead a contact print is made for transferral to a printing plate. The fluorographic materials are used in place of water for making wash drawings. Then these materials react at the camera to provide a mask over every tone in the drawing. While these areas are being protected, the dots in the background and in the highlights are firmly dropped leaving them white. As far as the artist is concerned, he uses the product full strength instead of water to mix with his transparent pigments.

Color

There are three different processes which are used to produce color work by lithography: Reflection and transmission, which require an intermediate camera step; and direct contact. Examples of reflection copy include oil paintings, photographic color prints, water colors and pastels; tranmission copy includes transparencies; direct contact includes acetate separations.

When working with the first two processes, which require camera work, it is important to remember that colors degrade in photomechanical reproduction. This is true for two reasons: The lack of color purity in process inks; and, the inability of printing methods to render relative tone values correctly. One way of circumventing these difficulties is to have the illustrator work from a palette containing primary colors or colors closely related to the process inks. It is also important for the artist to remember that he cannot get dark blues and purples and very light light blues from the same blue ink without adding an extra printing. The same is true of deep rich greens and light greens and very delicate tints of red.

Direct contact methods have found increasing favor among publishers because of their relative inexpensiveness. On acetate separations, the artist produces the key drawing or principal color of the illustration on his selected board. Over this is placed a sheet of transparent or frosted acetate which is hinged securely over the board for an overlay in exact alignment. On this acetate sheet he draws the second most important color, following the first for register. For other colors, the same procedure is followed.

Some artists do not feel that the acetate overlay lends itself to drawing. Such illustrators may prefer the blue print or bristol process. Here the first step is likewise a key drawing which may also serve as the black plate. To this key drawing are added the guide lines necessary to set off the areas of the different colors. A plate is then made of this drawing and several copies of it are proofed in non-photographic blue. Each of these copies is used as a base for the drawing-in of one of the chosen colors which will then be reproduced as a plate.

Paste-up

A topic frequently glossed over in a discussion of preparation of artwork for reproduction is paste-up, but proper paste-up is as vital to the finished job as any of the steps leading up to it. Accuracy is of prime importance: Care must be taken to insure that the tools used are square and accurate and secondly, that they are carefully handled. It must be remembered that the necessities of lithographic production often require the joining of several line negatives made from different paste-ups. If corners, bleeds, centers, and construction marks on paste-ups are out of square, other art and copy elements may also be out of alignment. To insure further accuracy, center marks should be placed on each paste-up.

In preparing artwork for photography, it is customary to assemble as much line copy as possible into a single-master arrangement ready for the camera. If the line art has been done the same size as the final reproduction, it too may be pasted-up with the repro proofs of the type. This is a very economical method of handling this type of art.

To achieve accuracy in artwork other than final size, photostats are a practical means for reducing or enlarging drawings for paste-up. Photostats will not suffice in all cases, however. In complex cases where various operations can be combined, the lithographic stripper may be able to do a better and more economical job than the paste-up artist. Photostats also may not have necessary dimensional stability for certain types of work.

Another consideration in paste-up is that facing pages are not necessarily located adjacent to each other on the press sheet because the imposition depends on the folding equipment selected for a specific job. If pages that are not imposed together are combined in one paste-up, they will have to be sliced apart for correct imposing. In any case, it is best to consult the imposition before pasting-up and arrange the pages in the sequence in which they must be imposed. On spreads, where complicated art runs right across the fold, you may have to render the artwork in one piece, but you should be aware of the fact that the pages will have to be cut apart to place each page correctly. On all bleed jobs there should be individual matching bleeds for joining.

ASSOCIATION DIRECTORY

The spectacular growth of lithography has been no accident. The process has inspired the men who work with it to found trade associations which have fostered the basic research necessary to simplify makeready, and to increase quality and speed.

But the associations' works do not stop with research. They have become the pride of the printing industry for their training programs, progressive outlook, and meetings where controversial questions can be discussed.

Lithographers and Printers National Association (LPNA)
1025 Connecticut Avenue, N.W.
Washington 6, D. C.
Oscar Whitehouse, Executive Director
Herb Morse, Promotion Director

National Association of Photo Lithographers (NAPL)
317 West 45th Street
New York, N.Y.
William J. Stevens, Exec. V. P.

Web-Offset Section of the Printing Industry of America, Inc.
5728 Connecticut Avenue, N.W.
Washington 15, D. C.
George Mattson, Executive Secretary

Lithographic Technical Foundation (LTF)
1800 South Prairie Avenue
Chicago 16, Ill.
Michael H. Bruno, Research Director

National Association of Litho Clubs
330 South Wells Street
Chicago 6, Ill.
Robert J. Mayer, Secretary

Amalgamated Lithographers of America, Inc. (ALA)
233 West 49th Street
New York, N. Y.
Kenneth Brown, President

Research & Engineering Council of the Graphic Arts Industry, Inc.
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Washington 15, D. C.
Robert E. Rossell, Managing Director

Education Council of the Graphic Arts Industry, Inc. (ECGAI)
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Washington 15, D. C.
Samuel M. Burt, Executive Secretary

Technical Association of the Graphic Arts (TAGA)
P.O. Box 3064, Federal Station
Rochester 14, N. Y.
Earl I. Sundeen, Executive Secretary

Printing, Packaging, and Allied Trades Research Association (PATRA)
Randalls Road
Leatherhead, Surrey, England
Sir Denis Truscott, President

FACTS ON PAPER FOR WEB OFFSET

The following factual material on web offset papers is based on the detailed study "Paper and Web Offset Printing" published by the Oxford Paper Company, and reprinted with their permission.

MANY types of paper have been used for running jobs by the web offset process. The variety of basic types includes coated, uncoated, book, writing, wrapping foil and laminated, bleached and unbleached; groundwood, sulphite, telephone directory, newsprint and bible.

Most Common Types, Weights

The most significant trend in the kind of paper used in web offset is in the steadily increasing tonnage of coated stocks. Including dull and semi-dull as well as high gloss coateds, the total tonnage of letterpress and web offset coated being used in web offset printing is believed to have surpassed the tonnage of uncoated papers used by this process.

Press experience, combined with technological improvements, have made it possible to widen the basic weight range and, at the same time, improve the quality of the job. This is a natural result of increasing refinements with this method of printing and the resulting improvement in quality of output. When a printer first installs web offset equipment, he is inclined to be cautious during the "break-in" period. He uses the process for simpler types of work where quality is not critical and where basis weights such as 40 lb. to 50 lb. are adequate.

As his pressmen become proficient he begins to compete with sheetfed on quality jobs and he may then need to use 60 lb., 70 lb. or even heavier papers. The more web offset becomes competitive on top quality printing, the heavier the paper it will be necessary to run. The printer entering this field should keep this in mind when arranging for his equipment installation, and should consider installing adequate and flexible drying capacity for heavier stocks at the beginning, to avoid the necessity of costly modifications at a later date.

Use of Letterpress Coated

It is fortunate that during the early rapid development of web offset, there was already in existence a group of papers developed for heat-set web letterpress. These papers had many properties more suitable for web offset's reproduction than typical sheetfed offset stocks. While substantial tonnages of comparatively low cost coated letterpress papers are being used with considerable success in the web offset process, these papers are not necessarily suited to high quality, full color web offset printing. Letterpress coatings are required by the web offset process.

The lack of adequate moisture resistance in the letterpress coating may cause picking of the coating, and piling of coating particles on the rubber blanket. Also, the mechanical condition of rolls and splices in these low cost papers, while they may be satisfactory for letterpress, may cause some difficulties when running under the high web tension and the closed blanket-to-blanket nip characteristic of web offset.

Another factor is the supercalendering which must be done to overcome the surface irregularity of the roll-coated letterpress magazine stocks. High moisture content is desirable in supercalendering to aid in leveling out the coating surface, but high moisture content is undesirable when the web passes through the oven drying system. Supercalendering compounds the difficulty by sealing the surface so it no longer has adequate porosity with the result that the moisture cannot readily escape during drying.

Use of Other Papers

Linting, fuzzing and inadequate fiber-to-fiber bond are more prevalent on uncoated papers. When these papers are run, it is often necessary to wash up more frequently. Wash-up can be done conveniently when the press is down for roll changing, but as the use of flying pasters becomes more general—thus permitting continuous press operation—it will become increasingly necessary to use papers more suitably designed for web offset.

Rotogravure papers in turn are not ideally suited to web offset. There is little or no tack in gravure inks; they dry by evaporation. Gravure paper is not designed to withstand tack and may not have adequate pick resistance for running by web offset.

Coated paper specifically designed for severe sheetfed offset requirements may commonly have a higher degree of pick resistance, gloss, severity of supercalendering, compactness of the coating and moisture content than is needed or optimum for web offset conditions. Exceeding the optimum balance on properties for web offset printing may contribute unfavorably to such considerations as economics and added risk of blistering trouble.

New Papers Coming

In the earlier days of web offset, much of the development effort was expended in the field of lower cost grades, as for example on newsprint. In recent years, pioneers in the web offset field have broadened their horizons as to the capabilities of web offset to include a rapidly growing number of end uses. They have greatly improved the quality of reproduction and are today using an ever-expanding range of papers. The paper industry, in turn, is aware of the requirements of this process and is continuing to develop technological improvements to keep pace.

COLOR FOR PAPERBACKS

by David Safran

SAFRAN PRINTING CO., DETROIT

New Scanning Processes and High-Speed Equipment Make Color Economically Possible for Paperbacks

THE NEXT STEP in the upgrading of paperback books may be run-of-book full color illustrations for powerful added visual impact. This step will be as feasible in the low-cost pocketbook type as in the quality paperback.

With modern high-speed color equipment, the difference in *press costs* between black and white and full color printing is minimal. On a web offset, for example, a 16-page signature may be printed full color for about ¼¢ more than in black and white. With a web offset, also, process full color may be run on any stock, including 40 lb. letterpress and offset papers and even newsprint.

The other big barrier, hitherto, has been the high costs of color separations. Now several new scanning processes, available on a limited basis in both Europe and the United States, are producing full color offset plates of excellent—though not facsimile—quality for barely one third the cost of the current method.

Production costs low

With the new process, color plates for a 16-page signature could add less than 1¢ to the production cost of a 250,000 run, less than 5¢ to a 50,000 run. Thus upgrading to run-of-book full color is now possible with a minimal increase in manufacturing cost in either pocketbook or quality paperback. Indeed, the first publishers to try color may find it pays its own way, for the added sales appeal will enable longer runs. Run-of-book color may also become a factor in the competition for outlets and store display space.

The premium for color in simultaneous publications of paperback and hard cover would be no higher. Where the hard cover page size is larger, enlargements of the four-color plates may be produced for less than 15% of the original plate cost. Or if the same size, one set of color plates can be run on both light weight paperback stocks and on conventional book papers in a continuous sequence, with minor press adjustments.

We expect paperbacks with run-of-book color to be off the presses in volume before 1962. Within five years, perhaps a third of all paperback production (not a third of all titles) may be published in color.

Probably the first books to adapt color widely will be action-entertainment type of pocketbooks. The effect of color in raising the audience appeal and attention value of similar action-type subjects in films and magazines has been amply demonstrated.

The next to adapt full color may be those subject categories, in pocketbooks and quality paperbacks, where illustrations comprise an essential part of the reading content: Art, Travel, Fashions, Gardening, Cookbooks, Home Decoration, Antiques, Hobby (e.g. Stamps, etc.), Dance, Theatre, Architecture, Medical Texts, Do-It-Yourself Manuals, Encyclopedias. And, of course, Juveniles. The impact of moderate cost color on these categories could be revolutionary, both in terms of reader appeal and in publishing patterns.

Potential in juveniles

It could, for instance, enormously increase the variety of children's books which could be produced in paperbacks. It could permit art paperbacks in which all plates are in full color, rather than one in five or one in 10, as at present. Or theatre and ballet books, cookbooks, etc., in which the proportion of art to text is much higher than the present practice. Or categories which now have very few paperback titles, such as antiques, could burgeon into scores of titles with color illustrations.

Histories and biographies could broaden their publics by the use of run-of-book color for maps, charts, and historic scenes, people and objects—following a path successfully blazed by American Heritage. Paperback geographies and atlases could attempt to keep up with the ever changing world.

With color, we may see paperback collector's editions of classics. Medical and science texts may be more rapidly understood with diagrams and plates in full color.

Run-of-book color publishers will still, of course, have to contend with the extra cost of color photographs or original artwork. However, there are technical advances in color photography, too, which are continuously reducing the cost differential between good black and white and color prints. Files of color photos available for rental or loan are growing. There are treasuries of color photos—or plates—in the files of leading magazine publishers and advertisers, many of whom have been printing in color for a number of decades.

Growth inevitable

The history of color in magazine publishing and advertising indicates that once it obtains a foothold in bookmaking, it will steadily grow, if only for competitive reasons. Only a minority of consumer magazine advertisers today use black and white. The outstanding magazine success stories of recent years have been the boldest users of editorial color.

Before the color evolution in bookmaking runs its course, readers and publishers may become as visual-minded as the readers and monk copyists of medieval times, when full color illuminations and flourishes were as much a part of the reading experience as the words on the page.

The limitations of Gutenberg's new process in handling art and color changed the appearance of books to what we know today—the straight columns of black text. Now the wheel of progress has turned full circle and the new color printing technology is restoring to bookmaking the flexibility in handling of color that the monk copyist possessed.

USING WEB PROFITABLY

BOOKS BY OFFSET

By Jack Hodes
WEBCRAFTER'S, INC., MADISON, WIS.

Reprint, Imposition, and Short-Run Problems In Web Offset Can be Met Economically if Production Managers Master the Process

Book printing by heat-set web-fed offset is a versatile tool that every publisher's production manager should keep well in mind, with today's high manufacturing costs and low cover prices. In order to use the method effectively it takes a team of at least three working in close harmony, the designer, the production manager and the printer's representative. The printer's man has to thoroughly understand his process so that he may do a good job of educating the designer and the production manager in the use of book printing's newest tool. It is as important for the designer and the p.m. to know the tricks of the web-offset trade as for the printer himself, for if a book is not designed with definite press specifications and limitations in mind, the page size and color break could well wind up in left field so far as using the economy of web printing is concerned. Using this group thinking, the publishing house will come up with creditable, well designed and well printed books at the lowest cost.

Offset webs are now producing excellent signatures on any paper from bulking news to machine coated book at speeds up to 1,000 feet per minute.

Low cost and extremely durable offset plates are in use that excel even roto cylinders for running-life expectancy. Using a durable multi-metal plate, the most costly plate in the offset business, it is still much less expensive than electrotypes or rubber plate molds and casts. Once the negatives are assembled and the plates made, the imposition is complete and permanent. There is no re-imposition time necessary when the book is rerun; each press unit has its plate in one sheet of wrap-around metal which is put on or taken off the cylinder in mere minutes versus hours for plating other printing processes. Plate storage between printings is also the simplest when using offset methods in book printing. For example, the negative flats for the average book are stored in one small drawer about the size of a standard type case.

The economy minded book designer or p.m. should also know that offset lends itself most readily to modern cold type and photo composition and he does not have to rely on costly photo engraving for bendays, halftones and art illustrations. All of these are transfered to negative form and are stripped into and become part of the negative type flat. The money savings on some books, heavy with art, are amazing.

Short-run Reprints No Problem

The question that gets put most frequently to the web-offset salesman is "what do we do for a short run reprint?" Some plants have found the answer by having binder folders compatible with web press layouts. A set of plates are made for a sheet-fed press from the already standing negatives and the short run is printed, folded and bound conventionally.

A survey was recently made among offset-web printers working in the book field and it was learned that most of those reporting would consider a minumum web job to be 15,000 impressions each, of four similar press forms. If a reprint is ordered, say of 5,000 books, a set of cheap, but good, presensitized plates is made and handled as described above. The p.m. should always keep in mind that the negatives are the key, and that press plates are cheap and expendable.

When the question of grain direction in the finished book is important, the production manager has to choose his supplier with care. Many books require that the grain direction be parallel to the binding, therefore he must be sure that his printer is equipped with presses that put the last fold into the signature by chopping with the grain. The majority of web offset presses available today are of the 22¾ x 36 or 23½ x 38 inch size and will fold parallel with the grain in the workbook or juvenile size of 8 x 11" but will fold cross grain in the popular trade or text book sizes. However, in many papers developed for web presses, the grain direction, especially in the lighter weights, is hardly perceptible.

Spoilage Figures

We can now touch on the "unmemtionable" in web-offset printing, the spoilage or waste factor. They are not as awful as many believe. Industry-wide figures which include about 2 per cent over-running for the bindery are about 25 per cent on a 10-15 thousand run to about 9 per cent on a 100,000 run. In running subsequent forms on the initial set-up they are generally even lower. These figures include the usual outside roll damage and core waste. Roll paper is usually 20 per cent cheaper than sheets in the same grade so this about balances the press spoilage. The main savings in using the web press will reflect in its lower cost per thousand impressions and these impressions come off the press folded, lowering the binding cost greatly. Despite this high waste factor, the p.m. will see that he can produce folded signatures ready for binding at the lowest net cost of any process used in book printing today.

The web-fed offset press can handle a greater variety of papers than its sheet-fed brother. Bible paper, newsprint and light weight coateds give no "feeding" problems when handled as a continuous web, but the trouble they give on a sheet-fed press is well known. The troubles continue further into the bindery as these same sheets have also to be fed into a folding machine. In web printing, the paper is always under accurate control until delivered as a folded signature; its accuracy quite often is controlled by electric eye equipment.

PRINTING

CLOTH COVERS

Color and Tonal Qualities in Offset Printed Covers Steadily Improve as Research Solves Some Basic Problems in this New Process

THE PAST SIX YEARS have witnessed a great increase in the proportion of book cloth covers that have been printed by offset. Traditionally book cloth covers were printed by letterpress or stamped with brass dies in gold, silver or other metallic foil. More recently, in addition to offset, some book covers, on very short runs, have been done by screen process. In printing on cloth, offset is more than competitive, in terms of speed, with letterpress and stamping, and far superior to screen process. But the unchallenged advantage of offset in cloth book covers, is its ability to produce two- and four-color covers, that include satisfactory half tones. Letterpress processes are not competitive with offset in the quality of the half tone or color work on cloth covers. Screen process, that can do good color work, and some half-tone work, is not competitive with offset in long runs or in speed.

Offset Lithography, despite its advantages over other processes for producing cloth book covers has encountered serious problems in this market. By far the largest use of four color and half-tone book covers is in the textbook field. Textbooks, however, have the special requirement of having to stand up under years of hard wear and even thoughtless abuse. Use tests indicated that the litho colors wore away in the inevitable handling textbooks received; that the basic fabric abraded too quickly.

Problems to Overcome

To cope with these problems, book manufacturers worked on impregnated fabrics, special inks and protective coatings. That is, offset covers would be printed on suitable cloth, and colors protected from abrasive wear by a protective coating put on immediately after the printing.

Special inks had to be developed that would adhere to the pyroxylin impregnated cloth, *not* wear off readily, and minimize any reaction with the protective coating. Research on such inks has made good progress, although the quest for ideal inks continues.

Research is still actively seeking a protective coating that will resist abrasion, grease, water and weather.

Various committees were set up in 1957; by the book manufacturing industry (the Protective Coating Committees, New York, New England and Midwest), and the textbook purchasing groups (National Association of State Textbook Directors), and a Joint Textbook Committee, to investigate the difficulties and to attempt to establish standards and specifications that would make covers printed by offset as acceptable as stamped or letterpress covers.

Progress to Date

The recent meetings of these committees received the results of a two year class-room use-study of offset color covers as tested by the United States Testing Company. The trend is a strong encouragement to continue printing cloth covers by offset and to extend the use-tests over a long period and on a wider range of fabrics, inks and protective coatings.

A number of lithographing companies are developing a very substantial body of specialized know-how that permits them to 1) select judiciously satisfactory cloth from dependable manufacturers; 2) operate with inks that they themselves have adapted to the press and cloth conditions; and 3) follow through with a protective coating that makes the textbook increasingly acceptable by a progressively larger number of purchasing officials.

Some Specific Solutions

Some of these factors were spelled out by following the operations at Triggs Color Printing Corporation, New York City, where about 25 percent of the work involves offset printing on cloth covers.

The cloth is received in sheets cut to press size. Frederick Triggs, Jr. feels strongly that the most important factor in the wear of the finished cover is the quality of the cloth. It has been his consistent experience that the variation in cloth, from supplier to supplier, is enormous. Starting with the gray goods, the technique by which the cloth is impregnated, and the quality of the impregnating materials can produce cloths of amazingly different behavior. Triggs applies a quick but dependable abrasion test. He rubs the cloth with an eraser and counts the number of strokes before the cloth breaks down so that the raw gray goods texture shows through. Using this rough measure, variations from five strokes to a hundred have been recorded.

Furthermore, using such tests, it has been domonstrated that almost invariably the surface of the cloth gives before the ink is worn off to any extent. The inks are standard brands, modified according to nearly ten years of in-shop experimenting and testing. Currently the ink is seldom a problem. It adheres satisfactorily to the cloth and wears excellently.

The cost of cloth is so high, in comparison with paper, that running more than four up is prohibitive if any spoilage occurs. Most runs are from 5 to 50 thousand. On the rare runs of 100,000, it still remains better policy to keep to four-up.

Following the printing, the sheets of cloth are moved to some special equipment where the protective coating is applied. The range of variation in the materials used for the protective coating is large, but Triggs has settled on a synthetic resin of a shop-determined formula, although other shops prefer various varnishes and lacquers. In applying the protective coating, the presses are set so that a narrow border is left uncoated around the perimeter of the sheet. This uncoated border has been requested by the binders since the protective coating had been found to cause problems with the adhesive in the casing-in steps. The printed and coated cloth covers are stacked on edge for drying, and on the following day are shipped to the assigned binder.

TOTAL BOOK INDUSTRY SALES RISE 12.9%

New Programs to Enlarge Billion-Plus Book Market Mapped at Convention of American Book Publishers Council

TOTAL sales by the American publishing industry rose to $1,129,494,000 in 1960. This represents a 12.9% rise over sales of $1,000,296,000 in 1959. The actual physical volume of trade books sold in 1960 (excluding textbook and foreign sales) rose 11.4%, indicating a strong correlation between dollar sales and unit sales. These were the outstanding highlights of a preliminary report on the "1960 Annual Survey of The General Book Publishing Industry" submitted to the membership of the American Book Publishers Council at its annual convention at the Cherry Hill Inn, Haddonfield, N. J., May 17-19.

Complete sales figures and ratio studies are currently being distributed to the ABPC membership and some of the overall data on dollar and unit sales of books are expected to be released to the trade within a few weeks.

In interpreting the significance of the report Dan Lacy, managing director of the ABPC stated that when some of the incomplete data is considered, it becomes evident that publishing is a 1.5 billion dollar industry. "Yet even with this figure it becomes quickly evident that the potentialities are even greater. When we take the adult trade books sold, and subtract those purchased by institutions (schools, libraries, etc.) we find that the average American adult buys a hard-bound book only once in every five years. Were this figure to be reduced to once in every three years, or once a year, the impact upon the book industry would be enormous."

Strong potential

In reality, Lacy went on to say, we are selling to a tiny proportion of the actual market. This suggests that were more of the publishing industry's allocation of funds for promotion directed to the 99% who are not regular book buyers, we would see a considerable increase in sales. The general survey of the ABPC, and that conducted by the ATPI, indicate that a greater portion of the book market is now tied in with educational efforts, whether directly through schools, or adult self-education and business programs.

Detailed analyses of the report were made by Franklin K. Hoyt of Houghton Mifflin Co. and Henry Z. Walck of H. Z. Walck, Inc. Arnold J. Doescher, director of trade association activities for Ernst & Ernst, the statistical firm which prepared the analysis, described the techniques used in preparing this, the eighth annual survey, authorized and paid for by the ABPC. The survey was developed in much the same pattern which had been previously used by Stanley B. Hunt & Associates.

During the three days of the convention ABPC members, representing the 166 member firms, reviewed the Council's operations and mapped new programs for book sales promotion and methods of improving publishing management techniques.

National Library Week

The Fourth National Library Week, held April 16-22, 1961, was the most successful in its brief history. The movement, with its theme of "For a richer, fuller life—Read!" focusses attention on the vital role of the printed word in our national life. The program emphasizes reading for American youth and the importance of libraries.

International Trade

Warren Sullivan, Macmillan, Basil Dandison, McGraw-Hill and Robert M. Beers, USIA, were the main speakers at a panel devoted to the development of book sales abroad. Greater cooperation between individual publishers and the various government agencies such as the International Media Guaranty program and the United States Information Agency was considered necessary in order to enable publishers to best serve the national interest abroad.

The practical, administrative and legal problems in joint ventures with foreign publishers were discussed at a special panel consisting of K. S. Giniger of Hawthorn Books, Henry N. Abrams of Abrams, Inc., William J. Daly, Jr. of Prentice-Hall, and Manuel Siwek of Grosset & Dunlap.

Business Management

One of the most interesting programs during the convention was that devoted to "The Game." This was a marketing management simulation exercise conducted with the cooperation of RCA through the use of their 501 computer. The experimental use of computers to verify, project, and analyze sales data was then discussed by the membership. The possibility of establishing a data processing center for the cooperative use of member firms was also reviewed.

Theodore B. Dolmatch, of the American Management Association, made a formal proposal for increased research in the marketing aspects of book publishing.

"We propose," he said, "an addendum to the Statistical Survey which will give us industry data on channels of distribution and sales by geographical areas. Each channel of distribution provides us with different opportunities for profit, and for our books to contribute to what is called a better informed, better read America."

Some representative areas in which publishers might find answers to specific problems through the use of improved market research techniques were briefly outlined by Dolmatch: Which types of book sales are more profitable? What arrangements with Book clubs result in better income? How do sales in various industry divisions compare with trade averages? Would a change in sales force, or emphasis, help the firm to cope with certain problems? Is our share of the market in certain geographical areas what it should be?

School Market

Ken McCormick of Doubleday presided at a special meeting concerned with the college market for books other than textbooks. The means of selling books to the college market in the years ahead, and the trends in education during the 1960's were reviewed in detail. A report on the 1961 Arden House conference, "Trade Books and the Schools" was also analyzed.

Censorship Developments

Freeman Lewis of Pocket Books served as chairman of a meeting devoted to the legal aspects of censorship programs as they affect the book publishing indusry. Horace S. Manges and Roland E. Burdick of the ABPC participated, reporting on the work of the Anti-Censorship Committee.

TEXTBOOKS: U.S.A.

COMPLETE statistical data on the sales of textbooks by publishers in the United States were reported by the May 3-5 annual convention of the American Textbook Publishers Institute in Absecon, N. J. The report by Stanley B. Hunt & Associates to the ATPI is the most detailed compilation of dollar, unit, per capita, and student information currently available as a guide for textbook publishers, book manufacturers, and others interested in the textbook market.

TEXTBOOK SALES AND DOLLAR VOLUME

Charts on pp. 65-68 by American Textbook Publishers Institute

TYPE OF BOOK	THOUSANDS OF DOLLARS							THOUSANDS OF UNITS						
	1954	1955	1956	1957	1958	1959	1960	1954	1955	1956	1957	1958	1959	1960
ELEMENTARY (GRADES THRU 8)														
1. Textbooks-Hard Bound 3. Teachers' Editions	58,745	64,820	70,040	74,595 1,260	81,480 1,555	87,940 1,675	94,300 1,890	42,265	44,705	46,080	47,665 1,090	49,530 1,295	50,540 1,360	50,700 1,390
2. Textbooks-Paperbound	4,670	5,050	5,160	6,260	6,700	8,315	8,580	12,455	13,290	13,760	16,260	15,765	18,685	18,065
SUB-TOTAL TEXTBOOKS	63,415	69,870	75,200	82,115	89,735	97,930	104,770	54,720	57,995	59,840	65,015	66,590	70,585	70,155
4. Workbooks	24,910	25,890	28,880	31,205	34,160	38,075	40,035	58,610	60,920	66,390	67,835	71,165	76,150	76,990
5. Objective Tests	455	495	650	925	1,010	1,295	1,550	7,585	8,319	9,285	13,215	14,429	18,500	20,665
6. Manuals, etc.	1,020	945	870	855	995	1,400	1,345							
TOTAL ELEMENTARY ABOVE	89,800	97,200	105,600	115,100	125,900	138,700	147,700							
HIGH SCHOOL (GRADES 9 to 12 incl)														
7. Textbooks-Hard Bound	33,690	37,615	43,515	50,560	57,665	64,240	68,525	14,940	16,250	17,980	19,985	21,595	23,025	23,630
8. Textbooks-Paperbound	1,125	1,150	1,315	1,455	1,700	2,110	2,690	1,540	1,515	1,595	1,745	1,880	2,185	2,640
SUB-TOTAL TEXTBOOKS	34,815	38,765	44,830	52,015	59,365	66,350	71,215	16,480	17,765	19,575	21,730	23,475	25,210	26,270
9. Workbooks	6,190	6,695	7,395	8,760	9,665	10,335	11,565	7,985	8,315	8,855	9,900	10,505	11,355	12,045
10. Objective Tests	185	225	280	350	470	505	565	450	550	630	795	915	1,330	1,345
11. Manuals, etc.	110	115	95	175	200	310	305							
TOTAL HIGH SCHOOL ABOVE	41,300	45,800	52,600	61,300	69,700	77,500	83,650							
COLLEGE (GRADES 13 & OVER)														
12. Textbooks-Hard Bound	45,470	53,545	60,765	67,955	75,655	84,945	94,800	12,595	14,395	15,930	16,615	17,865	19,130	20,975
13. Textbooks-Paperbound	1,350	1,805	2,410	2,810	3,470	4,340	5,625	1,365	1,910	2,365	2,650	3,200	3,775	4,465
SUB-TOTAL TEXTBOOKS	46,820	55,350	63,175	70,765	79,125	89,285	100,425	13,960	16,305	18,295	19,265	21,065	22,905	25,440
14. Workbooks	2,705	3,275	3,755	4,070	4,415	4,715	4,735	1,860	2,220	2,470	2,480	2,535	2,635	2,575
15. Objective Tests 16. Manuals, etc.	75	75	70	65	60	100	90							
TOTAL COLLEGE ABOVE	49,600	58,700	67,000	74,900	83,600	94,100	105,250							

DOLLARS PER UNIT

TYPE OF BOOK	1954	1955	1956		1957		1958		1959		1960	
	AVER	AVER	AVER	RANGE	AVER	RANGE	AVER	RANGE	AVER	RANGE	AVER	RANGE
ELEMENTARY (GRADES THRU 8)												
1. Textbooks-Hard Bound 3. Teachers' Editions	1.39	1.45	1.52	1.01-2.20	1.57 1.15	1.06-2.25 0.93-3.04	1.64 1.20	1.11-2.50 0.49-3.04	1.74 1.23	1.16-2.75 0.55-2.90	1.86 1.36	1.18-2.75 0.61-2.26
2. Textbooks-Paperbound	0.37½	0.38	0.37½	0.23-0.56	0.38½	0.24-0.62	0.42½	0.21-0.62	0.44½	0.21-0.67	0.47½	0.20-0.88
SUB-TOTAL TEXTBOOKS	1.16	1.20	1.26		1.26		1.35		1.39		1.50	
4. Workbooks	0.42½	0.42½	0.43½	0.31-0.70	0.46	0.31-0.70	0.48	0.32-0.75	0.50	0.30-0.91	0.52	0.32-0.89
5. Objective Tests	0.06	0.06	0.07	0.02-0.17	0.07	0.02-0.16	0.07	0.02-0.16	0.07	0.02-0.16	0.07½	0.02-0.20
HIGH SCHOOL (GRADES 9 to 12 incl)												
7. Textbooks-Hard Bound	2.26	2.32	2.42	1.36-3.03	2.53	1.35-3.26	2.67	1.37-3.50	2.79	1.57-3.50	2.90	1.60-3.50
8. Textbooks-Paperbound	0.73	0.76	0.82½	0.31-1.39	0.83½	0.30-1.45	0.90½	0.31-1.50	0.96½	0.43-1.72	1.02	0.48-2.33
SUB-TOTAL TEXTBOOKS	2.11	2.18	2.29		2.39		2.53		2.63		2.76	
9. Workbooks	0.77½	0.80½	0.83½	0.47-1.30	0.88½	0.44-1.41	0.92	0.42-1.48	0.91	0.32-1.47	0.96	0.32-1.57
10. Objective Tests	0.41	0.41	0.44½	0.16-0.64	0.44	0.15-0.65	0.51½	0.17-0.71	0.38	0.15-0.80	0.42	0.17-0.79
COLLEGE (GRADES 13 & OVER)												
12. Textbooks-Hard Bound	3.61	3.72	3.82	2.43-6.52	4.09	2.31-6.80	4.23	2.26-6.20	4.44	2.36-6.37	4.52	2.40-6.69
13. Textbooks-Paperbound	0.99	0.94½	1.02	0.52-2.77	1.06	0.54-2.63	1.09	0.57-2.70	1.15	0.60-2.62	1.26	0.79-2.76
SUB-TOTAL TEXTBOOKS	3.35	3.39	3.45		3.67		3.78		3.90		3.95	
14. Workbooks	1.45	1.48	1.52	1.07-2.75	1.64	1.15-2.87	1.74	1.20-3.03	1.79	1.20-3.06	1.84	1.19-3.02

The ranges shown are the ranges of company averages.

TEXTBOOK SALES BY STATE OR OTHER DESTINATION

STATE OR AREA	1960 NET SALES (THOUSANDS OF DOLLARS)		ELHI = ELEMENTARY (GRADES THROUGH 8) + HIGH SCHOOL (GRADES 9 TO 12)															
			NET SALES (THOUSANDS OF DOLLARS)			% OF TOTAL		INDEX NOS. 1946-1950=100				STUDENT ENROLLMENT[b] (THOUSANDS)		ARRAY #		SALE PER CAPITA		
								INDUSTRY		YOUR						DOLLARS		ARRAY #
	ELEMENTARY	HIGH SCHOOL	AVERAGE[a]	1959	1960	1959	1960	1959	1960	1959	1960	1959	1960	1959	1960	1959	1960	1959 1960
Alabama	2,150	1,635	1,505	3,809	3,785	1.8	1.6	253	251			826	847	20	20	4.61	4.47	38 42
Alaska	365	184		374	549	0.2	0.2					41	45	51	51	9.12	12.20	1 1
Arizona	1,948	871	496	2,104	2,819	1.0	1.2	424	568			336	367	34	34	6.26	7.68	3 2
Arkansas	1,277	498	864	1,800	1,775	0.8	0.8	208	205			439	441	31	31	4.10	4.02	45 48
California	7,008	7,619	4,131	13,783	14,627	6.4	6.3	334	354			3,808	4,025	2	1	3.62	3.63	50 51
Colorado	1,596	1,000	637	2,281	2,596	1.0	1.1	358	408			409	431	33	33	5.58	6.02	15 11
Connecticut	2,052	1,268	890	3,044	3,320	1.4	1.4	342	373			580	605	27	26	5.25	5.49	24 21
Delaware	301	247	154	557	548	0.2	0.2	362	356			99	105	47	47	5.63	5.22	14 30
Florida	2,851	1,465	1,090	4,675	4,316	2.2	1.9	429	396			1,089	1,161	12	11	4.29	3.72	43 49
Georgia	2,990	1,291	1,661	3,927	4,281	1.8	1.8	236	258			975	1,001	14	15	4.03	4.28	49 46
Hawaii	571	400		818	971	0.4	0.4					177	182	40	40	4.62	5.34	37 26
Idaho	652	369	408	948	1,021	0.4	0.4	232	250			173	179	41	41	5.48	5.70	17 17
Illinois	9,359	5,164	5,118	13,075	14,523	6.0	6.3	255	284			2,283	2,388	4	5	5.73	6.08	10 10
Indiana	4,466	2,324	2,360	6,443	6,790	3.0	2.9	273	288			1,141	1,183	10	10	5.65	5.74	13 16
Iowa	2,756	1,281	1,535	3,650	4,037	1.7	1.7	238	263			690	710	23	24	5.29	5.69	23 18
Kansas	2,257	1,030	1,102	3,198	3,287	1.5	1.4	290	298			539	556	29	29	5.93	5.91	7 12
Kentucky	2,765	1,567	1,472	3,249	4,332	1.5	1.9	221	294			753	771	21	21	4.31	5.62	42 19
Louisiana	3,010	1,043	1,164	3,585	4,053	1.7	1.7	308	348			847	879	19	18	4.23	4.61	44 39
Maine	851	474	466	1,151	1,325	0.5	0.6	247	284			240	251	38	38	4.80	5.28	32 28
Maryland	1,949	1,339	943	2,963	3,288	1.4	1.4	314	349			726	762	22	22	4.08	4.31	47 45
Massachusetts	3,226	2,555	1,901	5,593	5,781	2.6	2.5	294	304			1,160	1,208	9	9	4.82	4.79	31 37
Michigan	6,701	4,144	3,230	9,420	10,845	4.4	4.7	292	336			1,966	2,046	7	7	4.79	5.30	33 27
Minnesota	3,600	1,879	1,776	4,935	5,479	2.3	2.4	278	309			861	891	17	17	5.73	6.15	9 8
Mississippi	1,557	654	927	1,990	2,211	0.9	1.0	215	239			589	602	26	27	3.38	3.67	51 50
Missouri	4,149	1,783	2,066	5,256	5,932	2.4	2.6	254	287			990	1,018	13	13	5.31	5.83	22 14
Montana	779	272	367	1,011	1,051	0.5	0.5	275	286			163	169	43	43	6.20	6.22	4 7
Nebraska	1,255	603	710	1,692	1,858	0.8	0.8	238	262			334	345	35	35	5.07	5.39	28 23
Nevada	387	148	90	432	535	0.2	0.2	480	594			70	77	50	50	6.17	6.95	5 3
New Hampshire	440	317	254	647	757	0.3	0.3	255	298			141	147	46	46	4.59	5.15	39 33
New Jersey	4,902	2,860	1,997	6,776	7,762	3.1	3.4	339	389			1,351	1,408	8	8	5.02	5.51	29 20
New Mexico	1,136	340	467	1,292	1,476	0.6	0.6	277	316			262	275	36	36	4.93	5.37	30 25
New York	10,859	7,552	6,575	16,953	18,411	7.8	8.0	258	280			3,856	3,992	1	2	4.40	4.61	41 38
N. Carolina	4,840	1,891	1,864	6,225	6,731	2.9	2.9	334	361			1,126	1,147	11	12	5.53	5.87	16 13
N. Dakota	781	298	429	1,041	1,079	0.5	0.5	243	252			158	161	44	44	6.59	6.70	2 4
Ohio	7,258	3,795	3,644	10,509	11,053	4.9	4.8	288	303			2,273	2,413	5	4	4.62	4.58	36 40
Oklahoma	1,695	1,210	1,640	2,904	2,905	1.3	1.3	177	177			557	566	28	28	5.21	5.13	25 34
Oregon	1,446	799	657	2,311	2,245	1.1	1.0	352	342			423	435	32	32	5.46	5.16	18 32
Pennsylvania	7,398	4,771	4,559	11,455	12,169	5.3	5.3	251	267			2,598	2,674	3	3	4.41	4.55	40 41
Rhode Island	520	425	276	877	945	0.4	0.4	318	342			187	193	39	39	4.69	4.90	35 35
S. Carolina	2,102	696	995	2,569	2,798	1.2	1.2	258	281			628	642	25	25	4.09	4.36	46 43
S. Dakota	731	271	362	1,012	1,002	0.5	0.4	280	277			171	173	42	42	5.92	5.79	8 15
Tennessee	2,402	1,204	1,691	3,432	3,606	1.6	1.6	203	213			850	870	18	19	4.04	4.14	48 47
Texas	9,065	2,951	4,694	13,515	12,016	6.2	5.2	288	256			2,219	2,314	6	6	6.09	5.19	6 31
Utah	873	672	359	1,379	1,545	0.6	0.7	384	430			243	252	37	37	5.67	6.13	12 9
Vermont	319	195	208	481	514	0.2	0.2	231	247			94	98	48	48	5.12	5.24	27 29
Virginia	2,376	1,725	1,636	4,643	4,101	2.1	1.8	284	251			904	948	16	16	5.14	4.33	26 44
Washington	2,304	1,535	1,114	3,627	3,839	1.7	1.7	326	345			673	714	24	23	5.39	5.38	20 24
West Virginia	1,600	739	1,106	2,297	2,339	1.1	1.0	208	211			481	480	30	30	4.78	4.87	34 36
Wisconsin	4,077	2,228	2,011	5,293	6,305	2.4	2.7	263	314			970	1,011	15	14	5.46	6.24	19 6
Wyoming	402	172	167	490	574	0.2	0.2	293	344			86	90	49	49	5.70	6.38	11 5
Dist. Columbia	445	385	383	777	830	0.4	0.4	203	217			145	152	45	45	5.36	5.46	21 22
TOTAL DOMESTIC	140,799	80,138	74,151	206,268	220,937	95.4	95.5	278	298			42,700	44,400			4.83	4.98	
ARMED FORCES	884	318	385	1,391	1,202	0.6	0.5	361	312									
U.S. TERRITORIES[c]	620	225	840	1,233	845	0.6	0.4	147	101									
Puerto Rico	522	195		978	717	0.5	0.3											
All Other[d]	98	30		255	128	0.1	0.1											
FOREIGN	5,397	2,969	3,214	7,308	8,366	3.4	3.6	227	260									
Canada	3,559	985		4,130	4,544	1.9	2.0											
Philippines	420	437		890	857	0.4	0.4											
United Kingdom	47	160			207		0.1											
Cont. Europe[e]	234	144		2,288	378	1.1	0.1											
All Other	1,137	1,243			2,380		1.0											
GRAND TOTAL	147,700	83,650	78,590	216,200	231,350	100	100	275	294									

a. 5 year average sales 1946-1950.

b. Student Enrollment by State.

Elhi - Public School data from the National Education Association, adjusted to the Office of Education public school total. The non-public school state data are the 1957-1958 Biennial Survey pattern, adjusted to the current Office of Education non-public school totals.

College - Opening fall enrollment from the Office of Education.

DOMESTIC STUDENT ENROLLMENT & SALE PER CAPITA

STATE OR AREA	COLLEGE (GRADES 13 & OVER)																	
	NET SALES					INDEX NOS. 1946-1950=100				STUDENT ENROLLMENT[b]				SALE PER CAPITA				
	THOUSANDS OF DOLLARS			% OF TOTAL		INDUSTRY		YOUR		THOUSANDS		ARRAY #		DOLLARS		ARRAY #		
	AVERAGE[a]	1959	1960	1959	1960	1959	1960	1959	1960	1959	1960	1959	1960	1959	1960	1959	1960	
Alabama	649	981	1,037	1.0	1.0	151	160			51	51	27	29	19.24	20.36	48	46	
Alaska		73	82	0.1	0.1					3	3	51	51	24.33	31.93	24	5	
Arizona	241	757	752	0.8	0.7	314	312			36	38	32	32	21.03	19.71	40	51	
Arkansas	381	519	619	0.6	0.6	136	162			26	28	37	37	19.96	22.25	44	36	
California	4,088	10,021	10,649	10.7	10.1	245	260			454	498	1	1	22.07	21.40	30	41	
Colorado	780	1,532	1,549	1.6	1.5	196	199			51	55	26	26	30.04	28.00	8	10	
Connecticut	725	1,350	1,505	1.4	1.4	186	208			52	57	25	24	25.96	26.65	15	14	
Delaware	94	253	210	0.3	0.2	269	223			7	8	49	48	36.14	26.46	3	15	
Florida	718	1,445	1,739	1.5	1.6	201	242			72	74	15	15	20.07	23.36	43	29	
Georgia	772	1,316	1,438	1.4	1.4	170	186			53	56	24	25	24.83	25.78	21	18	
Hawaii		405	465	0.4	0.4					11	12	46	46	36.82	40.26	2	1	
Idaho	178	366	390	0.4	0.4	206	219			12	13	45	45	30.50	30.39	7	8	
Illinois	2,777	4,098	4,598	4.4	4.4	148	166			203	222	3	3	20.19	20.68	42	45	
Indiana	1,369	2,435	2,551	2.6	2.4	178	186			99	105	9	9	24.60	24.25	22	25	
Iowa	888	1,304	1,389	1.4	1.3	147	156			60	64	20	21	21.73	21.79	34	38	
Kansas	640	1,062	1,211	1.1	1.1	166	189			56	58	23	23	18.96	20.94	49	43	
Kentucky	542	954	1,075	1.0	1.0	176	198			48	53	29	27	19.88	20.25	45	49	
Louisiana	647	1,301	1,427	1.4	1.3	201	221			60	64	21	22	21.68	22.47	35	35	
Maine	258	453	496	0.5	0.5	176	192			13	14	43	44	34.85	35.23	4	4	
Maryland	735	1,544	1,563	1.6	1.5	210	213			61	64	19	19	25.31	24.36	18	24	
Massachusetts	2,030	3,802	4,161	4.0	3.9	187	205			142	149	8	8	26.77	27.93	12	11	
Michigan	1,961	3,624	4,196	3.9	4.0	185	214			169	178	7	7	21.44	23.57	38	27	
Minnesota	1,024	1,752	1,869	1.9	1.8	171	183			80	84	12	12	21.90	22.21	32	37	
Mississippi	371	793	835	0.8	0.8	214	225			37	39	31	31	21.43	21.19	39	42	
Missouri	1,178	1,744	1,894	1.9	1.8	148	161			88	91	11	11	19.82	20.75	46	44	
Montana	194	353	381	0.4	0.4	182	196			13	15	42	42	27.15	26.22	11	16	
Nebraska	382	603	741	0.6	0.7	158	194			35	37	33	34	17.23	19.98	51	50	
Nevada	44	129	168	0.1	0.2	293	382			4	5	50	50	32.25	36.52	6	3	
New Hampshire	224	420	440	0.5	0.4	188	196			13	14	44	43	32.31	31.19	5	6	
New Jersey	1,120	2,649	2,890	2.8	2.7	237	258			91	95	10	10	29.11	30.42	9	7	
New Mexico	213	397	479	0.4	0.5	186	225			18	19	39	39	22.06	24.66	31	23	
New York	6,014	9,071	10,063	9.6	9.6	151	167			382	397	2	2	23.75	25.35	25	19	
N. Carolina	872	1,727	1,752	1.8	1.7	198	201			74	77	14	14	23.34	22.81	27	31	
N. Dakota	176	340	339	0.4	0.3	193	193			15	15	41	41	22.67	22.80	28	32	
Ohio	2,497	3,941	4,386	4.2	4.2	158	176			183	195	6	6	21.54	22.54	36	34	
Oklahoma	760	1,141	1,301	1.2	1.2	150	171			62	64	18	20	18.40	20.34	50	47	
Oregon	546	1,278	1,433	1.4	1.4	234	262			45	48	30	30	28.40	29.72	10	9	
Pennsylvania	3,251	5,115	5,705	5.4	5.4	157	175			199	212	5	4	25.70	26.86	17	12	
Rhode Island	298	416	499	0.4	0.5	140	167			19	22	38	38	21.89	23.10	33	30	
S. Carolina	416	679	757	0.7	0.7	163	182			35	35	34	35	19.40	21.60	47	39	
S. Dakota	203	416	430	0.4	0.4	205	212			16	16	40	40	26.00	26.70	14	13	
Tennessee	896	1,567	1,656	1.7	1.6	175	185			66	70	17	17	23.74	23.59	26	26	
Texas	2,294	4,284	4,424	4.6	4.2	187	193			199	206	4	5	21.53	21.44	37	40	
Utah	422	876	972	0.9	0.9	208	230			34	37	35	33	25.76	25.97	16	17	
Vermont	172	337	370	0.4	0.3	196	215			9	10	47	47	37.44	37.23	1	2	
Virginia	839	1,438	1,595	1.5	1.5	171	190			59	64	22	18	24.37	24.76	23	21	
Washington	827	1,717	1,814	1.8	1.7	208	219			69	73	16	16	24.88	24.74	20	22	
West Virginia	474	781	755	0.8	0.7	165	159			31	33	36	36	25.19	22.62	19	33	
Wisconsin	1,030	1,746	1,958	1.9	1.9	170	190			78	84	13	13	22.38	23.45	29	28	
Wyoming	109	185	182	0.2	0.2	170	167			7	7	48	49	26.43	24.93	13	20	
Dist. Columbia	748	1,017	1,048	1.1	1.0	136	140			50	52	28	28	20.34	20.30	41	48	
TOTAL DOMESTIC	**48,067**	**86,507**	**94,238**	91.9	89.5	**180**	**196**			**3,750**	**3,980**			**23.07**	**23.68**			
ARMED FORCES	**192**	**525**	**876**	0.6	0.8	**273**	**456**											
U.S. TERRITORIES[c]	**215**	**235**	**296**	0.2	0.3	**109**	**138**											
Puerto Rico		222	282	0.2	0.3													
All Other[d]		13	14	--	--													
FOREIGN	**2,156**	**6,833**	**9,840**	7.3	9.4	**317**	**456**											
Canada		3,171	4,029	3.4	3.8													
Philippines		626	602	0.7	0.6													
United Kingdom			1,215		1.2													
Cont. Europe[e]		3,036	810	3.2	0.8													
All Other			3,184		3.0													
GRAND TOTAL	**50,630**	**94,100**	**105,250**	100	100	**186**	**208**											

c. In the 1946-1950 average, Alaska & Hawaii sales are in U.S. Territories.

d. Other U.S. Territories are American Samoa and the Virgin, Midway, Wake, Guam, Canton and Enderbury Islands.

e. Continental Europe includes the Iron Curtain countries.

represents the array number of the state based on student enrollment or per capita sales, starting with number 1 as the largest and ending with 51.

TOTAL SALES AND COMPARATIVE INDEXES

YEAR	THOUSANDS OF DOLLARS: TEXTBOOKS ELEM	TEXTBOOKS H S	TEXTBOOKS ELHI	TEXTBOOKS COLLEGE	TEXTBOOKS TOTAL	STAND. TESTS	TOTAL TEXTS & TESTS	PERCENT OF TOTAL TEXTBOOK SALES: ELEM	H S	ELHI	COLL	TOTAL	INDEX NUMBERS 1946-1960=100: ELHI INDUS	ELHI YOUR	COLLEGE INDUS	COLLEGE YOUR	STAND. TESTS INDUS	STAND. TESTS YOUR
1939			37,800	13,400	51,200					73.8	26.2	100	48		26			
1940			36,600	13,900	50,500	DATA				72.5	27.5	100	47		27			
1941	SEPARATE		39,800	14,300	54,100	WERE				73.6	26.4	100	51		28			
1942	DATA WERE NOT		41,300	16,300	57,600	NOT				71.7	28.3	100	53		32			
1943	COLLECTED		43,300	20,000	63,300	COLLECTED				68.4	31.6	100	55		40			
1944			48,500	17,300	65,800					73.7	26.3	100	62		34			
1945	29,000	23,760	52,700	20,800	73,500	2,020	75,520	39.5	32.2	71.7	28.3	100	67		41		62	
1946	34,800	25,300	60,100	47,150	107,250	2,580	109,830	32.4	23.6	56.0	44.0	100	76		93		79	
1947	42,700	28,950	71,650	53,150	124,800	3,050	127,850	34.2	23.2	57.4	42.6	100	91		105		94	
1948	48,750	31,200	79,950	51,400	131,350	3,470	134,820	37.1	23.8	60.9	39.1	100	102		102		107	
1949	54,900	32,050	86,950	52,350	139,300	3,520	142,820	39.4	23.0	62.4	37.6	100	111		103		108	
1950	61,100	33,200	94,300	49,100	143,400	3,660	147,060	42.6	23.2	65.8	34.2	100	120		97		112	
1951	66,150	32,200	98,350	43,200	141,550	4,000	145,550	46.7	22.8	69.5	30.5	100	125		85		123	
1952	76,300	34,100	110,400	41,900	152,300	4,350	156,650	50.1	22.4	72.5	27.5	100	140		83		134	
1953	84,500	38,600	123,100	44,800	167,900	5,060	172,960	50.3	23.0	73.3	26.7	100	157		88		155	
1954	89,800	41,300	131,100	49,600	180,700	5,850	186,550	49.7	22.8	72.5	27.5	100	167		98		180	
1955	97,200	45,800	143,000	58,700	201,700	6,400	208,100	48.2	22.7	70.9	29.1	100	182		116		197	
1956	105,600	52,600	158,200	67,000	225,200	7,310	232,510	46.9	23.3	70.2	29.8	100	201		132		225	
1957	115,100	61,300	176,400	74,900	251,300	8,260	259,560	45.8	24.4	70.2	29.8	100	224		148		254	
1958	125,900	69,700	195,600	83,600	279,200	9,720	288,920	45.1	25.0	70.1	29.9	100	249		165		299	
1959	138,700	77,500	216,200	94,100	310,300	12,220	322,520	44.7	25.0	69.7	30.3	100	275		186		375	
1960	147,700	83,650	231,350	105,250	336,600	13,550	350,150	43.9	24.8	68.7	31.3	100	294		208		416	

STUDENT ENROLLMENT AND SALES PER CAPITA

YEAR[a]	ELHI (ELEMENTARY+HIGH SCHOOL) TOTAL STUDENT ENROLLMENT[b]–THOUSANDS: ELEMENTARY PUBLIC	ELEMENTARY OTHER	ELEMENTARY TOTAL	HIGH SCHOOL PUBLIC	HIGH SCHOOL OTHER	HIGH SCHOOL TOTAL	ELHI PUBLIC	ELHI OTHER	ELHI TOTAL	DOMESTIC SALES[c] THOUSANDS OF DOLLARS: ELEMENTARY	HIGH SCHOOL	TOTAL	COLLEGE STUDENT ENROLL[b] THOUS	COLLEGE DOMESTIC SALES[c] THOUS $
1950	19,990	3,000	22,990	5,806	635	6,441	25,796	3,635	29,431	58,350	31,705	90,055	2,500	45,025
1951	20,681	3,153	23,834	5,881	657	6,538	26,562	3,810	30,372	63,040	30,685	93,725	2,302	39,570
1952	21,625	3,375	25,000	5,882	771	6,653	27,507	4,146	31,653	72,485	32,395	104,880	2,400	38,295
1953	22,546	3,592	26,138	6,290	747	7,037	28,836	4,339	33,175	80,275	36,670	116,945	2,515	40,947
1954	23,471	3,675	27,146	6,574	775	7,349	30,045	4,450	34,495	85,310	39,235	124,545	2,740	45,185
1955	24,290	3,886	28,176	6,873	823	7,696	31,163	4,709	35,872	92,435	43,555	135,990	2,996	53,005
1956	24,950	4,267	29,217	7,100	866	7,966	32,050	5,133	37,183	100,110	49,865	149,975	3,244	60,702
1957	25,669	4,297	29,966	7,860	931	8,791	33,529	5,228	38,757	108,540	57,805	166,345	3,450	68,685
1958	26,780	5,060	31,840	7,840	1,010	8,850	34,620	6,070	40,690	119,470	66,155	185,625	3,590	75,740
1959	27,800	5,400	33,200	8,400	1,100	9,500	36,200	6,500	42,700	132,424	73,844	206,268	3,750	86,507
1960	28,600	5,600	34,200	9,000	1,200	10,200	37,600	6,800	44,400	140,799	80,138	220,937	3,980	94,238

YEAR	AVERAGE $ SALE PER CAPITA: ELEM	H S	COLLEGE	AVERAGE # OF COPIES SOLD PER CAPITA[d]: ELEMENTARY TEXT	WORK	TOTAL	HIGH SCHOOL TEXT	WORK	TOTAL	COLLEGE TEXT	WORK	TOTAL
1950	2.54	4.92	18.01									
1951	2.64	4.69	17.19									
1952	2.90	4.87	15.96									
1953	3.07	5.21	16.28									
1954	3.14	5.34	16.49	2.01	2.16	4.17	2.24	1.09	3.33	5.09	0.68	5.77
1955	3.28	5.66	17.69	2.06	2.16	4.22	2.31	1.08	3.39	5.44	0.74	6.18
1956	3.43	6.26	18.71	2.05	2.27	4.32	2.46	1.11	3.57	5.64	0.76	6.40
1957	3.62	6.58	19.91	2.17	2.26	4.43	2.47	1.13	3.60	5.58	0.72	6.30
1958	3.75	7.48	21.10	2.09	2.24	4.33	2.65	1.19	3.84	5.87	0.70	6.57
1959	3.99	7.77	23.07	2.13	2.29	4.42	2.65	1.20	3.85	6.11	0.70	6.81
1960	4.12	7.86	23.68	2.05	2.25	4.30	2.58	1.18	3.76	6.39	0.65	7.04

a. The year "1950" for textbook sales means the calendar year sales. For total student enrollment, "1950" means the school year 1950-1951; etc. for later years.

b. Total Student Enrollment (not the Fall Enrollment) in public elementary and high schools and in colleges.

Public School Data

1950-1955 and 1957: Biennial Survey of Education in the United States, Statistics of State School Systems: 1955-1956, Chapter 2. Also the preliminary release on this series covering 1957-1958.

1956: U.S. Office of Education data, adjusted for differences between them and the Biennial Surveys.

1958-1960: U.S. Office of Education releases.

Other Elementary & High School Data (i.e. parochial and other private schools)

1951, 1953, 1955 & 1957: 1955-1956 Biennial Survey and advance release for 1957-1958.

1952, 1954 & 1956: Office of Education data adjusted to the trend of the Biennial data.

1958-1960: U.S. Office of Education releases.

College

Same as Public School above, except Biennial Survey Chapter 4.

c. Domestic dollar sales are from Table 6, together with revised data for earlier years. Domestic sales means sales to the states, including Alaska and Hawaii for 1959 and 1960; sales to the Armed Forces are not included.

d. "Text" means hard bound and paperbound texts and teachers' editions, while "Work" means workbooks and practice sets.

Sol Roskin

PROCESS LITHOGRAPHERS, INC.

MAJOR EXPANSION PROGRAM IN BOOK MANUFACTURE

Process Lithographers' Plans for Growth in Book Market Made Newspaper Headlines Last Month: Here are the Facts on the Firm's Unusual and Ambitious Development Program

DURING SPRING of this year the general news sections as well as the financial sections of the country's newspapers carried news reports and headlines which have set the entire book industry thinking and talking.

"Automation Slated to Cut Book Costs." the headlines said. "Readers can now look forward to lower prices for books." The text carried glowing descriptions of processes "which can now send a book in manuscript form through a complete operation, with a bound, fully cut book emerging in seconds."

This was startling news to the general public, and even to some publishers and book manufacturers who had not recalled the many articles on automated book manufacture appearing in BOOK PRODUCTION Magazine over the past fifteen years, and discussed, analyzed, and debated at trade association conventions and meetings for the past decade.

Part of the tremendous publicity given to the subject, and to Sol Roskin, president of Process Lithographers, Inc., N.Y.C., stemmed, in part, from a financial development with which the book industry is now quite familiar. The stock of Process Lithographers, Inc., originally offered in November 1960 at $4.00 a share, had risen substantially in a few months. This rate of growth compares in many respects with the stock market rises in the securities of textbook publishing houses.

Manz and Macfadden

Other recent developments have added even greater impact to the drama of publicity given the promise of book automation and lowered book costs. In March of this year the Manz Corporation of Chicago, one of the oldest and largest letterpress, litho, and gravure plants in the midwest, was acquired by Process Lithographers in an all cash transaction. Manz employs some 400 personnel with about $7,000,000 in annual sales as a printer of elementary and secondary textbooks, in addition to standard commercial printing work. Process' sales in 1960 were about $2,500,000.

In May, Process Lithographers announced an agreement to buy a substantial amount of the authorized but unissued capital shares of the Bartell Broadcasting Corporation. Bartell, in turn, controls Macfadden Publications. Process then announced that it had signed a long-term multimillion-dollar printing contract with Macfadden which will go into effect when Process builds a new modern printing plant that will employ automation and electronic printing techniques.

In addition, Process announced that the Manz Chicago plant would be modernized and re-equipped with a complete new bindery for its book publishing operation.

Something astonishing and dramatic, to say the least, is going on.

Growth potential in books

The question is whether the industry is witnessing the effect of secret achievements in book manufacturing methods which are not available to other book manufacturers, or whether Sol Roskin, president of Process Lithographers, Inc., has succeeded in taking advantage of a tremendous marketing opportunity in book manufacture and distribution.

The truth of the matter is that Process is now riding the crest of a market expansion that has been, and still is, available to all other book manufacturers, printers, and binders.

"The machines we are planning to install in our new building," Sol Roskin said, "are of course well known to all book manufacturers and trade binders. They are the standard pieces of equipment developed in recent years, taking full advantage of all the recent accomplishments in electronic controls, machinery speeds, manufacture of adhesives and supplies, conveyor and hook-up arrangements, and materials handling techniques."

The skillful combination of existing manufacturing equipment, Roskin states,. makes it possible to achieve considerable economies which are usually not possible in older plants where new equipment is tied down to the rate of obsolete equipment operating by its side.

"The high-speed equipment is now available," Roskin says, "If it is all combined in a new, modern plant geared to a set of specialties in book manufacture, the result will definitely be an increased rate of production resulting in a lower unit cost per book which saving can then be passed on to the publisher and the book buyer. This we propose to do."

Five-division plant

Negotiations are now in effect for the purchase of a large plot of land close to New York, possibly in nearby New Jersey, for the construction of the new plant. This will be completely modern, each production line using the most productive machinery available on the market, with no limitation set by a prior investment in slow, obsolete equipment.

"Present plans," Roskin outlined, "call for the establishment of what might be called five separate production lines, each overlapping so that the most economical process is always available for any job sent to the plant.

"Our first line or division would be devoted to the web offset production of paperbacks. Among the equipment either purchased or planned are a two-unit Levey blanket-to-blanket web offset press with ribbon folder producing 4¼" x 6½" paperbacks two-up at a rate of about 20,000 an hour. This would then feed to automatic gatherers, adhesive binders, trimmers, batchers, and packers—all in straight-line continuous production.

"The quality which web offset can offer in mass production paperbacks is excellent. The need has long existed for a plant able to supply the needs of high output, low price, and superior quality. As BOOK PRODUCTION has reported, the market for paperbacks, both of the wholesaled variety and the quality type, has been steadily increas-

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RATIO STUDIES

IN BOOK MANUFACTURE

Actual financial ratios in book manufacturing plants, compiled by Robert Morris Associates, now available as management yardsticks to evaluate relative efficiency

DISCUSSIONS about plant management are vaguely reminiscent of that old saw about the weather—everyone's talking about it, but no one's doing anything about it. The grim fact is, however, that something has to be done about it.

J. Homer Winkler of the Battelle Memorial Institute put it this way: "Specialization, consolidation, an aggressive sales program, and modern equipment kept busy and operating at top efficiency are the keys to a successful future."

Mr. Winkler made five recommendations to institute a program that would meet the hazards imposed by the future. 1) Assign one person within your organization to keep informed about new developments; 2) Organize to move swiftly; 3) Employ technically trained personnel; 4) Plan ahead for sizeable capital investment; and 5) Support research.

Edward Blank, Director of Production Management, New York Employing Printers Association, had these pointers to offer for management:

Guiding Principles

"Don't worry yourself sick over your competitor's price! If you've figured the job carefully, including all the costs, and still can't get it, it's better for your profit picture not to get the job and it is undoubtedly a non-profit job for your competitor—so let him have it.

"Don't overburden your plant foreman with making schedules, giving estimates, and other office duties.

"Sales gains, if not properly studied and analyzed, can overturn your production flow. Take particular pains to watch what types of work are increasing and their effect on your equipment and scheduling."

In analyzing these various recommendations, it appears that they can be broken down into two very simple axioms: Hire the right man for the job and then let him stick to that job; and, practice active management—that is, analyze your business so you can establish the best operating policy. Hiring the right person is a familiar problem and has familiar solutions; but business analysis is quite another thing. Too often an analysis of the books of a company reduces itself to a hopeless jumble of figures that mean nothing.

To aid you in your own analysis we have published a chart of two hypothetical businesses—one an "average" book manufacturing business based on data published by Robert Morris Associates, The National Association of Bank Loan Officers and Credit Men. The other was drawn up by BOOK PRODUCTION for purposes of a sample analysis. The blank space is for your calculations.

The ratios used for Plant "A" were compiled by Robert Morris Associates from the balance sheets and income statements of 60 companies engaged primarily in "printing and publishing or in printing and binding books and pamphlets," and were published by RMA, along with similar and additional data for some 175 lines of business, in its 1959 *Statement Studies*.

Composite figures like these are meant to provide background figures in various industries for comparison with individual companies. Note the words "comparison with"—they should be taken literally, and any composite figures should be regarded simply as guides or averages and not the "last word" to which a company must feel it has to comply if it is on the right track.

Definitions and Examples

By definition, any average or composite is drawn from a group of figures which deviate from it; the average of 2,3,4,6,7, and 8 is 5, yet "5" itself does not appear in the group which has been averaged. Similarly your company, and indeed none of the 60 companies in RMA's sample, can be expected to conform in all respects to the industry averages.

For a more practical example of all this, consider the very size of your own company. The 60 companies in the above data run all the way from those with total assets of under $250,000 to those with total assets upward of $10,000,000. The further your company is from the middle of this spread, the less chance there is of these average figures being literally applicable to your own operation. *But*—and this "in a nutshell" is the value of industry averages—*significant* deviations of your figures from composite or average figures can suggest *questions* and *areas* for further study and a closer look.

Now then, with this background, let's see what a comparative ratio analysis of company "B" might indicate. Company "B" is not a very sick company—it is only a little below par in all cases. Yours may possibly be below par in a few. Here are some things that company "B" could do to cure its anemia.

1. This ratio (the total of current assets divided by the total current liabilities) indicates the ability of the company to meet its current debt. In Company "B's" case, current assets are not sufficiently clear of debt claims to allow adequate working capital. As a solution, the company might well get rid of equipment not working efficiently or up to its production capabilities; it might best find an area of specialization based on past experience; it might consolidate; it perhaps should institute an aggressive sales program to bring in the dollars it needs to operate well. The ratio itself won't tell what could be wrong; it deals in quantities only and merely warns of possible imbalances in some phase or phases of the operation.

2. This ratio (the tangible net worth divided by net fixed assets plant and equipment less reserve for depreciation) expresses the proportion between

the owners' capital and long term permanent investment. For Company "B," assets are frozen and not easily converted to working capital. The firm may have too much money tied up in equipment to be able to cope with current demands (should they arise). Good management would retrench and try to get more working capital before making any more expenditures in equipment.

3. This ratio (the tangible net worth divided by the total debt) expresses the proportion between owners' capital and the capital contributed by creditors. In company "B," the proportion between owner capital and debt capital is not healthy enough to encourage investment. Again, retrenching and an aggressive sales program to acquire more capital would be a solution.

4. This ratio (net sales divided by total of trade accounts and bills receivable) expresses the relationship of volume of business to the outstanding receivables. The figure in parentheses expresses the average time in days that sales were uncollected. It was computed by dividing the total of receivables by the net annual sales and multiplying by 360, the number of days in a year. Company "B" could have a higher turnover of receivables to make this asset more liquid. It could have greater control over credit and collections—the greater the number of days accounts receivable are outstanding makes greater the probability they will be delinquent.

5. This ratio (the cost of sales divided by the total of inventory) expresses the proportion between cost of sales and inventory at the end of the fiscal period. The figure in parentheses expresses the average time in days that inventory remains in the company before it is sold and is computed by multiplying the total of inventory by 360 and dividing by the cost of sales. Company "B" should do something to increase merchandising capacity—to increase the freshness, salability and liquidating value of its inventory. The figure in parenthesis should roughly approximate production time—if it is much more than the production time of Company "B," scheduling of work should be checked to bring the plant operation into step with sales; conversely, the sales picture could be improved to allow the plant to work at capacity. It might also be well to check to make sure that it is not overstocked with inventory or warehoused materials.

6. This ratio (the net annual sales divided by the total of merchandise and work-in-process inventory) gives the trend of physical inventory turnover. This is another more historic way of measuring merchandising capacity.

7. This ratio (the net annual sales divided by the total amount of net fixed assets) indicates the productivity of fixed assets, in terms of sales. Again, this figure indicates that company "B" is not using its resources fully.

8. This ratio (the net annual sales divided by the tangible net worth) indicates the activity of owners' capital during the year. This ratio measures a basic business principal: Money is invested in a business in the hope of making a profit and the probability of such a return is largely dependent upon a reasonable activity of the investment. In company "B's" case, it indicates that owners' capital could be used more frequently during the year. To give a true picture of capital activity, this ratio should be computed for several years; if the relation increases from year to year, it indicates a healthy growth.

9. This ratio (the amount of net profit after taxes divided by the tangible net worth) expresses the relationship between the owners' share of operations for the year and the capital already contributed by the owners. In other words, even though company "B" is making money, it is not making as high a return it perhaps could when compared to the industry as a whole.

10. This ratio (the net annual sales divided by total assets) indicates the sales activity of the total resources of the business as well as the total activity of the temporary and permanent assets of the business. Again, Company "B" could be using its assets more efficiently.

11. This ratio (the amount of net profit after taxes divided by the total assets) expresses the relationship of the owners' share of the year's operation to the resources contributed by both owners and creditors. The relationship indicates the net profitability of the use of all resources of the business. Again, Company "B" is not using its resources as profitably as it could to gain the most return on its investment.

In retrospect, then, and based in this instance solely on what a ratio comparison has told us, Company "B" is not in bad shape, but it must be remembered that book manufacturing as an industry is experiencing a boom. If the business climate is altered some-

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RATIOS	PLANT A	PLANT B	YOUR PLANT
1) Current	2.37	1.58	
2) Worth/Fixed	2.87	1.75	
3) Worth/Debt	1.90	0.68	
4) Sales/Receivables	(52) 6.88	(65) 3.85	
5) Cost Sales/Inventory	(130) 2.77	(140) 1.63	
6) Sales Inventory	4.45	3.17	
7) Sales/Fixed Assets	6.59	4.35	
8) Sales/Worth	2.30	1.45	
9) Profits/Worth	9.11	5.27	
10) Sales/Total Assets	1.50	0.85	
11) % Profit/Total Assets	5.97	2.73	

Plant "A" figures are actual ratios compiled from balance sheet and income data by Robert Morris Associates. The complete ratios for a group of 60 book printers, edition binders, and book manufacturers, with data broken down into three size groups by total asset size, is available from Robert Morris Associates.

BOSTON BOOKBUILDERS HOLD ANNUAL MEETING

The seventh annual meeting of the Bookbuilders of Boston was held at the Boston Club on April 24. J. William Larkin, Jr. Head of Research and Development for Ginn & Company discussed teaching machines. Some excerpts from his talk follow:

Since there is always a "program" at the heart of any teaching machine, and since preparation of it is similar to programming a computer to perform desired tasks, the label "programmed instruction" is now widely used in place of the label "teaching machine." When programmed instruction involves the use of a machine, the machine as distinguished from the program contained in it, is referred to as "hardware." The program in the machine should be prepared by a group of "programmers" made up, some insist, of a subject-matter specialist, a classroom teacher, a psychologist, an item writer, and a test specialist.

In programming, one attempts to identify the content which ought to be passed on to the student, fragmentize it into elements, and phrase for each element a question which can be easily answered by the average student. Also, all programmed instruction is designed in such a way that the learner discovers immediately whether or not his answer is correct.

For anyone contemplating the publishing of new materials, there are problems of constant revision of material and also the expenses entailed in developing and constantly testing programmed instruction. Programmed instruction is so new that there is almost no basis for evaluating a program once made available. Many schools are reluctant to purchase materials when they have no basis for determining their worth.

The essential point is that if a new approach improves instruction, publishers and their suppliers, schools, indeed the whole nation must maintain a position of flexibility, ready to change whenever it is desirable, not for monetary gain but for the good of the nation.

■ At the same meeting, the following elections took place:

Gobin Stair, Beacon Press, was elected president. Other officers elected were first vice president, Carl A. Christensen, Carter Rice, Storrs & Bement; second vice president, Jean Abbott, D. C. Heath & Co.; secretary, Ruth Norton, Harvard Business School; treasurer, Robert F. Stang, Livermore & Knight Co.; workshop chairman, Richard Howard, Harvard University Press, and assistant workshop chairman, Eric Bright, Ginn & Co.

Executive Board—term expiring 1962: Charles A. Rheault, Jr., The Riverside Press; Donald S. Koskinen, George Banta Co., Inc.; J. Randall Williams, Little Brown & Co., and Harold F. Drury, Concord Litho Co., Inc. Term expiring 1963: Henry Roberts, The Plimpton Press; Mark Burns, Wright Offset Plate Co., Inc.; Winfield S. Smyth, D. C. Heath and Co., and James Stevenson, Ginn and Co. Term expiring 1964: Donald Sullivan, Addison-Wesley Publishing Co.; Robert Williams, F. H. Gillson Co.; Robert Rafferty, The Cuneo Press of New England, and John McDonald, Allyn and Bacon, Inc.

SOLID INK DOTS FOR BRAILLE

A first report is available from England on the successful printing of dots heavy enough to be read as Braille by the blind. The conventional technique in printing braille has been to emboss the dots on heavy paper, a cumbersome and bulky process.

Several years ago the British Royal National Institute for the Blind commissioned research into the possibility of printing the dots instead of embossing them. A suitable printing machine was developed by the Institute in conjunction with Chambon Ltd. using two cylinders which print both sides of the web at the same time. The two cylinders carry sixteen zinc stencils each, the stencils being prepared by a perforating machine. A paste of polyvinyl chloride specially developed by Imperial Chemical Industries, Ltd. is extruded through the holes and deposited on the web during the printing run. Before the web can be guillotined, folded, stitched and trimmed, the paste must set hard. To expedite this usually very slow process, the printed sheets are run through an infra-red drying tunnel maintained at about 400 degrees which bake the dots almost instantly so that printing at the rate of up to 110 ft. per minute is possible.

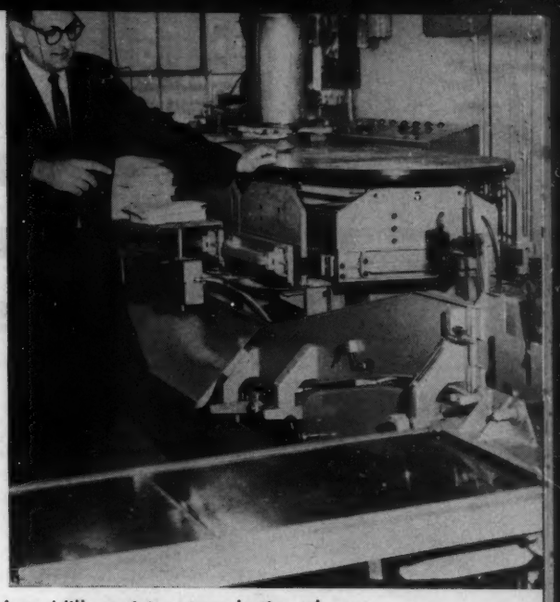
Normal paper is brittle and likely to burst into flame at this temperature, so Spicers Ltd., London, were asked to develop a special paper which would permit the full potential speed of the process to be exploited. Various other requirements included strength to stand up to the strains of the printing unit, resistance to "piping" (rippling and distortion when wetted by the paste), sufficiently to provide a good key for the dots and yet of sufficient bulk to avoid the bead-like dots from being felt on the reverse side.

The paper finally produced has the appearance of good-quality brown kraft. It is unglazed, but pleasant to the touch, with a substance of 28 lbs. per 480 sheets of 20 x 30" and an elongation of only 2 percent under a tensile load of 16 pounds.

Apart from its importance for the more rapid and less bulky production of books and other printed materials for the blind, this development may be noteworthy as a break-through for the graphic arts industry. If the technique, equipment and supplies for printing letters or forms that are three dimensional enough to be distinguished by touch become commercially available, other applications may be possible for the printing and book manufacturing industries.

QUALITY PAPERBACKS RX FOR BINDERY'S GROWTH

Specialized Equipment Creates Competitive Edge for Short Run Adhesive-Bound Paperbacks



Leon Miller points out production advantages of his new Autobinder

THE MANAGEMENT OF THE UNITED BINDERY, INC., New York City, seems to have taken to heart Darwin's principle that survival in a highly competitive area can best be secured by developing a specialty.

About eight years ago, after having surveyed the opportunities and the best prospects for continued growth, the company determined to specialize in quality paperbacks. Leon Miller, a company partner, succeeded in obtaining a number of customers for such work, that was not regarded as very profitable by the larger binderies. Since then, United has shifted its emphasis from pamphlet binding to paperbacks.

Its recent relocation in larger quarters at 155 Sixth Avenue, New York City, is geared to this major endeavor. The floor lay-out is designed for two independent circuits, the smaller area continues to feature pamphlet binding, while the larger area works exclusively on paperbacks.

Flow of Work

The flow pattern of work-in-progress has been carefully worked out for minimum movement of materials between operations. Printed sheets and the related covers are received on skids and routed to the folding department. This unit is equipped iwth Dexter knife folders, and a number of both Cleveland and Baum buckle folders. The cutting unit has three Seybolds, a 40", 44" and a 56". The jackets (paperback covers) are cut to size in this unit.

Folded signatures to be saddle-stitched are delivered to either of the two hand-fed Christensen gang stitchers. Those to be sewn or adhesive bound are efficiently routed to the Sheridan-Juengst gatherer. Completed sets are transferred from the Juengst to a Sheridan belt-fed smasher or to a group of Smyth #12 sewing machines.

Specialized equipment

Both sewn and unsewn books are then moved to a Martini Autobinder for binding and covering. The Autobinder is built in Switzerland by the Martini Bookbinding Machinery Company and sold in the United States by the T. W. & C. B. Sheridan Company. In some respects it is the heart of United's paperback production.

Essentially a simplified version of the well-known Martini BBA adhesive binder, the Autobinder is more compact, uses fewer book clamps and has a sharply reduced change-over time. These factors make it economically feasible to produce short runs of adhesive bound books. The mechanical speed of this hand-fed binder is rated at 4000 books per hour. The actual operating speed works out to be closer to 3000 books in actual production, due to the normal time consumption in re-loading, change-over, operator fatigue and the like. The size range is from 4 x 6" to 10 x 16", and in thickness, from 3/16" to 1¾". The paperback covers which have been cut to size are pile fed from a Spiess attachment. Several sets of scoring and creasing wheels may be adjusted for easy feeding to the Autobinder.

The books are delivered stacked upright with the spine down on a heated metal table surface. Heat thus applied helps set the glue and provides better book quality.

Two optional features are available. United Bindery has installed a wall panel with twelve red lights keyed to detectors on the machine. At a glance, the operator can tell the exact location and nature of any misfunction, such as a failure to feed, empty cover feeder or double cover fed.

The other feature involves the use of two separate vacuum systems for collecting trimmings and chips from the knife section, and dust from the brushes and roughers. The separation of the two classes of scrap results in higher scrap prices.

Covered books from the Autobinder or the Sheridan Intermittent are trimmed on a Seybold three knife trimmer, packed and moved to the elevators.

Simplified handling

Several improvements in handling the work between processes contribute to the efficiency of the operations. In addition to the skids that are moved from unit to unit by Yale powered skid trucks, there are a number of dolly trucks, with two or three sides, on which the books are stacked for removal and delivery between adjacent units. An Autoquip hydraulic lift that is very compact and easily mobile is used to bring skids of work to table level for the cutters, trimmers or other operations.

Leon Miller thinks his original analysis will continue to be the basis of United's growth. Many quality paperbacks, particularly non-fiction, require first runs that are usually under 10,000 copies. The publishers prefer to see the actual acceptance of their books and to reprint between 5,000 and 10,000 copies on subsequent runs as the sales warrant.

And yet the relatively short runs for a number of different titles, Miller pointed out, can keep the shop busy turning out from 200,000 to 250,000 signatures a day—a respectable output for a bindery that has been specializing in paperbacks for only eight years.

UPGRADED TRAVEL GUIDES REDESIGNED AS QUALITY PAPERBACKS

THINKING OF PRODUCING a travel guide? It's a complicated job that tests the cooperation of all concerned, according to the production crew at Simon & Schuster. They should know, for they recently took the test and passed it with flying colors.

Two new travel guides were published in time for summer and vacation travel. One is the revised edition of "Mobil Guide to the Southwest," and the other is the new "Mobil Guide to New England and New York State," both in paperbound format. In work right now for Spring publication are newly revised editions of the Northeast and Southwest areas, plus first editions covering the Great Lakes area and the far West. All four titles will be 400 pages long and will retail at $1.00.

These two printings are the result of 15 years of planning and four years of work. The first Guide, "Mobil Guide to the Southwest," was produced two years ago in collaboration with Socony Mobil Company. It sold well over 100,000 copies —more than "Peyton Place" or "The Man in the Grey Flannel Suit" sold in the area. This cheering success in a sparsely-populated area prompted Mobil to continue to subsidize the research for the project, which amounted to $100,000 for the two volumes.

The Guides rate restaurants, hotels, and motels in five categories ranging from "relatively inexpensive, an excellent buy at a low price" to "one of the best in the country." A team of 40 researchers inspect and rate the establishments, listing addresses, telephone numbers, facilities, prices, and specialties.

Alden and Marion Stevens, who headed the field staff, compiled the tremendous amount of material that was gathered. In cooperation with the editorial staff of S&S, they set a style and edited the mass manuscript into usable form. Then the production staff took over.

Format redesigned

Helen Barrow, production manager, and Eve Metz, designer, worked closely together on the format of the books. "Most of the problems were licked in the first Guide," Miss Barrow said, "but we had many details to work out to improve the book."

The original Guide was designed by Miss Barrow to resemble a folded map. Trim size was 4¼ x 7¾ inches with type page size 20 x 42 picas. The text, set in 7/9 Times Roman, was printed in two colors by letterpress on 40-lb base weight India color paper. J. W. Clement of Buffalo, N. Y. was the compositor, printer, and binder. The cover was preprinted in four colors by Turck & Reinfield, of New York City.

Since Mobil was a close collaborator in the project, the cover was designed in the Company's colors, red and blue. Lithographed by Waverly Associates of New York City, it was preprinted on Carolina White Tag, coated on one side for wear and flexibility.

The two designers enlarged the Guide format to 25½ x 43½ picas, a pocketbook size trim that would fit neatly into a glove compartment. For easier reading of the listings, the text was set in double columns. Trim size of the page was 8 x 5¼ inches. "It was a matter of getting all the material in legible form in as few pages as possible", Miss Barrow comments. "Even then, we would wind up with 320 pages in the revised edition and 416 in the New England volume."

Brown Brothers of New York City was the compositor, setting the title page and chapter heads in 18 point Monotype Times Roman and the body copy in 7/9 Linotype Times Roman with bold face.

The paper used was a specially ground wood paper with a machine finish. Gould Paper Company, of Lyons Falls, N. Y., modified a regular stock to get the bulk and weight (40 lb base weight) desired.

Letterpress was chosen as the most efficient and economical method of printing. It was done by Colonial Press of Clinton, Mass. Street maps of the principal cities were supplied by H. M. Goushá Co. of Chicago and San Jose. Both guides were printed on a rotary web press from roll paper and perfect bound.

Seven more Guides are planned to cover the entire country. Revisions will be compiled "as needed."

TEXTBOOK PUBLISHERS INSTITUTE

■ The convention of the American Textbook Publishers Institute, Abescon, N. J., May 3-5, discussed in the depth the impact on textbook publishing of the huge expansion in educational publishing by government-supported bodies and tax-exempt institutions. While co-operation with these groups would continue whole-heartedly, it was hoped that the educational materials produced by these non-profit publishers would eventually enter the public domain for reproduction by commercial publishers. Similarly, it was stressed that when a federal agency like the National Science Foundation does the research, the task of developing textbooks should still be left to the publishers. The annual statistical report by Stanley Hunt was a highlight of the convention. (pp. 65-68).

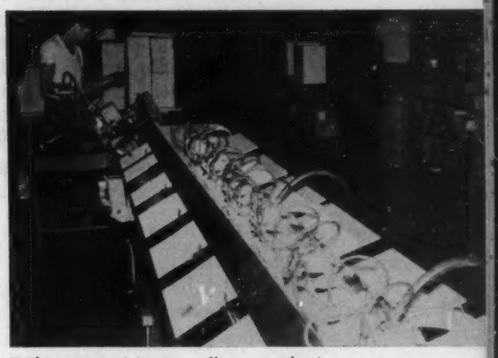
ASSOCIATION OF UNIVERSITY PRESSES

■ At the Convention of the Association of American University Presses, Oklahoma, May 7-9, the relation of publishers to international co-operation was discussed. Herbert S. Bailey, Princeton, pointed out that scholarly publishers could contribute by giving advice and consultation abroad, offering training for foreign presses in the United States, accelerating two-way translation programs to improve communications among scholars and students at a high level, and providing the highest level scholarly books at low cost to foreign libraries. Frank H. Wardlaw, Texas University Press, was elected president of the AAUP; Miodrag Muntyan, Illinois University Press, vice-president; and Leon E. Seltzer, Stanford University Press, treasurer.

SHORT RUNS

A BOOK MANUFACTURING SPECIALTY

Editions of less than 2,000 As a Specialized Operation Possible Through Unusual Printing and Binding Techniques



Eight-station Macey collator gathering single sheets for side-wire stitching.

Gluing and casing-in. Stitched covers are processed on an Ubro back stripper.

COMPLETE PRODUCTION of a 200-page book in a week to ten days—from platemaking to packaging—marks the service offered to publishers by Multiprint, Inc., New York City printer-binder. The three-year old specialty firm has developed a business that grosses a third of a million dollars annually by adaptation of short-run equipment generally used in captive plants.

Martin Schwalbaum, the general manager of Multiprint, said that the company was dedicated to the philosophy of making short runs pay. Xerox platemaking facilities and Multilith small offset presses are used to reduce makeready costs. Mr. Schwalbaum said, "We differ from most printers because we technically have no breakeven point. Where larger presses using many-paged forms require a run of two to three thousand to pay for makeready, our press runs become competitively more expensive as the length of the run increases. From a cost standpoint, we can beat the pants off of anyone in runs of under two thousand, but beyond that we lose our advantage."

Diverse Services Offered

Multiprint offers a number of different types of bindings and services to publishers. The bindings include: Side wire with paper cover, side wire cased into paper cover, saddle wire, and plastic binding. The company farms out hard cover bindings, but it does all gathering and supplies end papers before the book is sent out.

On the production side, a greater gutter margin is mandatory whenever Multiprint has to use side stitching. On a large press run, the amount of paper used by the increased gutter margin would be significant, but on short-run work, it doesn't amount to enough to worry about, and it improves efficiency in single-sheet gathering.

As far as platemaking is concerned, the firm utilizes two techniques: The xerography photo-static process; or, making a film negative and burning-in an offset plate. Savings are particularly evident in the platemaking process, especially in reprints. For example, if a published page contains a half tone, a line cut and text, three separate negatives would be exposed at the values to bring out each of the three components. The properly exposed parts are then stripped together to make one negative for burning in the offset plate. Economies in reprinting result because the only art work needed is the printed page.

Composition Economies

Simply stated, xerography is this: A copy medium (whether paper or an offset plate) is exposed to the printed matter; an electrical charge is imparted to the copy; a powdered material of opposite electrical charge is then introduced to the copy and adheres to the areas that are exposed; the material is then fused to the copy by heat and a positive, right-reading image results.

Xerography makes possible a number of services that normally would be impossible for publishers. For example, xerography will furnish a publisher extra proof copies of a job that was done by cold-type composition.

This process can make from one to ten copies of a book directly; if more copies are needed, an offset master is made for printing. The quality of the printing is not what you would expect from fine letter press or litho work; but it is exceedingly legible, true, and less expensive than any other process.

The printing part of Multiprint's operation begins with copy ready for camera. This could consist of repro proofs, copy prepared by cold-type composition methods or even the pages of a book already published. Printing is done either one-or two-up on Multilith offset presses.

Because of the 11 x 17" maximum sheet size of the presses, the bindery operation is built around small equipment to handle single sheet work, or, at most, work requiring one fold. The smallness of the operation, however, does not preclude automation. Gathering is handled either on a Thomas 8- or 16-page collator or on a Macey 8-station machine. In the event a saddle-bound book is required, a Macey Stitch-a-Fold is added to the Macey collator for in-line production.

The bulk of the bindery work is, however, single sheet gathering and side wire stitching. Gathering work on this type of job is done on the Thomas collators. The book is then stitched on a Morrison side wire stitcher and passed on for casing in. The covers, incidently, are printed on heavy paper on a Multilith 2066 press and then scored on a Nygren Dahly perforator.

Multiprint does no hard cover binding up to this point. When a hard bound book is required, the firm does all the work up to the point of sewing and then farms the work out. This also is something the firm would like to get away from because it is forced to pay

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BP ON THE PUBLISHING FRONT

BIBLES IN RECORD DEMAND

The American Bible Society reported that in 1960 the demand for copies of the Bible reached a record high. At its 145th annual meeting at the Hotel Manhattan, officials stated that the 1960 distribution totaled 23,210,485 volumes; which is 32 percent higher than in any other year in the society's history. The largest percentage increase in demand came from the Congo, Cuba and Korea.

PULITZER AWARDS

The Pulitzer Prize winners for 1961, as announced by the trustees of Columbia University, are: fiction, *To Kill a Mocking-bird*, by Harper Lee, Lippincott; verse, *Times Three*, by Phyllis McGinley, Viking; biography, *Charles Sumner and the Coming of the Civil War*, by David Donald, Knopf; history, *Between War and Peace*, by Herbert Feis, Princeton University Press; and special citation for a distinguished example of American book publishing, the *American Heritage Picture History of the Civil War*, narrative by Bruce Catton, American Heritage Publishing Company.

An additional prize, to be awarded for the first time in 1962 will go to the American whose book, worthy of distinction, "is not eligible for consideration in any other existing category."

INTERNATIONAL WINS AWARD FOR TOP AD OF THE YEAR

The Saturday Review has announced the results of its ninth annual advertising awards. International Paper's "Send Me a Man Who Reads" campaign received a tie for first place for the most distinguished public interest advertisement of the year.

The 1961 awards, said the Saturday Review, were determined by a committee of 28 judges (editors, educators, publishers, public opinion analysts, advertising and public relations executives). The award-winning campaigns aim at and achieve what the Saturday Review regards as "significant involvement" with the reader.

"The caption 'Send Me a Man Who Reads!' . . . was dedicated to the proposition that the habit of sustained reading is one of the most valuable resources that any man or woman can acquire, for professional success, for cultural enrichment, and for personal pleasure. International Paper Co. obviously has a stake in the printed word since the word is printed on paper, but . . . the significant involvement serves the private interest of the reader and public interest."

HEATH SELLS COMMON STOCK

An offering of 240,000 shares of D. C. Heath & Co. stock, valued at nearly ten million dollars, has been made. Selling stockholders account for 190,000 shares and 50,000 shares are on the company's own account. It is understood that the proceeds from the company's stock sale will be used as working capital for the company and the partly owned subsidiary, Heath-de Rochemont Corp., organized to produce visual aids and teaching films.

BOOK JACKET PACKAGE PLAN FOR UNIVERSITY PRESSES

Turck & Reinfeld, Inc., has just distributed a booklet to the university press field outlining a program for the complete design and production of book jackets. The plan, which has been used by some presses for a number of years, is based on the premise of making a small profit on the whole business rather than on each job.

Under the arrangements of the program, each job is calculated on a minimum base rate for 1500 copies. The rate includes a color sketch; all mechanical artwork including composition and reproduction proofs; varnishing of all jackets on coated stock; and shipment. The university press must sign an agreement with Turck & Reinfeld allowing T & R to do its entire jacket requirements for a minimum of two years. After that, the arrangement can be terminated by either party upon six months notification.

CUSTOM PUBLISHING SERVICE DESCRIBED BY PRENTICE-HALL

Prentice-Hall, Inc. is offering a free brochure describing its custom publishing service for advertising, publicity and other promotional purposes.

The 16-page brochure reports case histories in the use of publications ranging from simple booklets to thick hard cover volumes. These have been used as giveaways, premiums, prizes and door openers for salesmen. A wide range of industries, including banking, insurance, real estate, chemical, oil, food, transportation, office equipment and general manufacturing have used such publications successfully.

NEW PAPERBACK PUBLISHERS

Irwin Stein and Walter Zacharius, publishers of Magnum and Royal Publications, have organized a new paperback publishing company, Lancer Books, Inc. Titles will include originals, reprints by prominent authors, and occasional books on timely subjects. Although the publishing quota will remain flexible it is expected that about four books will be issued each month.

INTERNATIONAL CONGRESS OF PUBLISHERS

The next triennial International Congress of Publishers will be held on May 6-12, 1962 in Barcelona, Spain. Among the topics selected by various committees for discussion at the congress are: The rights of author and publisher in the library use of books; the right to quotation of copyright materials, for educational or other purposes; the competition between state and publisher; recent changes in publishing practices and their effect on present and future book production.

CROWELL-COLLIER SEEKS CONTROL OF LA SALLE

The Crowell-Collier Publishing Company has offered $1 a share for options to buy La Salle Extension University stock. La Salle offers correspondence courses in business and other fields, and prepares and prints its own text and lesson materials.

COOPER SQUARE NEW PUBLISHERS

Henry Chafetz and Sidney B. Solomon, formerly directors and editors of Pageant Books, Inc., have formed their own publishing firm, Cooper Spuare Publishers, Inc., at 59 Fourth Avenue, New York City. Among the numerous titles previously published by Pageant but now acquired by Cooper Square is the two volume, facsimile of the Gutenberg Bible.

The backbone of the Cooper Square list will be hard-cover books, many of them new editions of out-of-print titles in demand by libraries and scholars. Chafetz and Solomon have a special knowledge of this field from their 15 years expereience as co-owners of a bookstore devoted to rare and scholarly books.

PAGEANT BOOKS DISSOLVES

Pageant Books, Inc. that had specialized in the publishing of scholarly books and reprints of rare classics, has been dissolved. Arthur W. Littlefield, formerly president of Pageant Books,

and Walter N. Rowman, formerly treasurer, have organized the new company of Rowman and Littlefield, Inc., at 84 Fifth Avenue, New York City. The new company will develop several series for the combined education and trade market.

NEW PAPERBACK IMPRINT BY OXFORD UNIVERSITY PRESS

In September, Oxford University Press will issue five titles in its new paperback series, Hesperides Books. The series will be less slanted toward the academic, and will include originals as well as reprints of Oxford and other hard cover books.

NEW WASHINGTON PUBLISHER

Robert B. Luce Inc., has been formed to publish fiction, non-fiction, technical and juvenile books. The company was organized by Robert B. Luce, formerly a director of Kiplinger Washington Editors, Inc., and Kiplinger Book Club.

NEW YORK OFFICE FOR PLIMPTON

The Plimpton Press, with plants located in Norwood, Mass., and LaPorte, Ind., has opened a New York sales office at 52 Vanderbilt Avenue as a direct result of their general expansion program. Robert F. Wise will be in charge of the office for Plimpton.

HILLMAN PAPERBACKS SOLD TO MacFADDEN

Hillman Periodicals, publishers of Pageant magazine and Hillman (Paperback) Books has been sold to MacFadden Publications. Alex Hillman, president of the new dissolved Hillman Periodicals, will join MacFadden as consultant for Hillman Books.

RANDOM HOUSE TO BUY PANTHEON

Random House and Pantheon Books, Inc. have reached an agreement on the transfer of all Pantheon stock, and control of the ocmpany to Random House. The details of the transaction have not yet been released.

Pantheon, located at 333 Sixth Avenue, has been publishing for nearly twenty years. It is the publisher of Dr. Zhivago, Born Free, various volumes by Mary Renault, and historical novels by Zoe Oldenburgh.

According to Bennett Cerf, president of Random House, all of Pantheon's staff would be retained under Kyrill Schabert, who would continue as president of Pantheon. Pantheon, in addition to being strong in European novels, includes on its list nonfiction, history, philosophy, art and juveniles.

HOUGHTON MIFFLIN STARTS PAPERBACK SERIES

In September this year, Houghton Mifflin Company will begin publishing many of its titles in an alternate library-sized, 5⅛ x 8¼, paperback formate, which will not replace the usual binding but will be available for those who prefer it. This series, to be known as Sentry Editions, will feature some of Houghton Mifflin's most distinguished and permanent titles. The bookstore prices will range from $1.20 to $2.45.

REINFELD ELECTED PRESIDENT PUBLISHERS RESEARCH CORP

George M. Reinfeld, Jr., vice president, Turck and Reinfeld, Inc., has been elected president of Publishers Research Corporation, management and market research consultants to the publishing industry.

AMERICANA ELECTS MAWLE

Donald W. Mawle has been elected a vice president of the American Corporation, a subsidiary of Grolier, Inc. Mawle had been director of the midwestern and southwestern divisions of Americana, which produces the Encyclopedia Americana. Grolier is also the publisher of the Books of Knowledge.

INDEX of BOOK MANUFACTURING ACTIVITY

Based on Confidential Casing-In Statistics Furnished By 20 Firms to J. K. Lasser & Company Exclusively for BOOK PRODUCTION

*Units reported in thousands and tenths thereof. 000's omitted.

	1958 units	1959 units reported*	1960 units reported*
JANUARY	16,677.8	15,790.5	16,683.1
FEBRUARY	15,548.1	15,889.7	16,798.6
MARCH	16,714.4	18,592.8	18,996.6
APRIL	16,481.9	18,858.2	19,821.0
MAY	16,709.2	17,646.5	19,450.1
JUNE	15,148.7	18,521.3	21,084.1
JULY	12,641.2	14,014.2	13,900.7
AUGUST	17,660.4	19,192.5	21,542.6
SEPTEMBER	16,488.9	17,322.1	19,896.2
OCTOBER	18,452.3	18,950.5	19,398.3
NOVEMBER	14,643.8	14,732.5	17,331.4
DECEMBER	13,760.4	16,207.9	17,860.1
12 MOS. TOTAL	190,926.3	205,718.7	222,762.8

1961 as compared with 1960	
JANUARY	up 21.8%
FEBRUARY	up 16.6%
MARCH	up 24.4%
APRIL	up 6.0%

Four months accumulated total, 1961, over same four months, 1960—up 17.0%

SHORT RUNS (Continued from page 75)

penalty prices for the binding. Strange as it may seem, it costs more per book to have only the cover put on than it would to do the entire operation from gathering to casing in.

Mr. Schwalbaum admits that the current practice of hand gluing covers is more expensive than it should be, but, to date, there has been no equipment developed to eliminate this bottleneck. "The continued development of adhesive binding may be a possible solution," he said. "For example, a machine has been developed in West Germany that is supposed to give a permanent adhesive binding for books. It works by fanning the edge of the book to be glued and admitting a little glue between the pages of the signatures to make more permanent bond. We are watching the development of this machine with interest for it is supposed to make it possible to make hard cover bindings without sewing."

Gearing its operation to the short run has made possible a number of shortcuts in book gathering and binding for Multiprint. For example, if an insert is to be placed in the book, whether it be a gatefold, on special paper, or what have you, the normal problems of tipping in are eliminated thus: The pages or signatures are gathered to the point of the insertion and set aside, while the pages following the insert are gathered in another pile. When the book is completely gathered for stitching, the insert is simply placed between the piles of pages and stitched in. It is claimed that this is faster than other systems for handling books with inserts.

Job scheduling procedure

Job scheduling also plays an important part in the operation. As soon as a book comes into the shop, the covers are set up for printing and scoring (if needed) and the press run is scheduled. Then all pages of the book are run sequentially and as soon as the required count of a page has been finished, it is removed for collating. This insures that the stitching machines will not be idle and that there will be no pile-up of work awaiting completion.

The calculation of page imposition varies necessarily from long-run printing because of the 11 x 17" size of the presses. If an 8½ x 11" book is printed two-up, it was found that the simplest way to print it was to divide the total number of pages in half and add that number to the number of the first page appearing on the form. For example, if a 100-page book was being printed, the first plate would have pages numbered 1 and 51, the second plate, 2 and 52, etc. When the sheets have been gathered, the left side of the pile would contain pages numbered 1 through 50, the right side, numbers 51 through 100. To finish the job, the sheets would be cut in half on a Seybold cutter and the half containing the pages numbered 1 through 50 laid on top of the half containing pages numbered 51 through 100.

Small though the equipment is, there are a number of different ways a job can be done. In platemaking, for example, the choice must be made between xerography and making a film negative. Mr. Schwalbaum said, "Xerography is the fastest and most inexpensive way to make a plate for printing. Good quality is possible with the process and our camera men are experienced enough to get it. We use film for really fine work and for longer runs where stability on press is important.

"Each job has to be analyzed separately regarding length of run, quality desired, collating considerations, etc., before we decided to use a film negative or to use xerography. Unless the publisher specifies that we do so, we prefer to use xerography on short runs except when savings on press or in gathering become great enough to warrant the use of film."

Production costs low

What is the cost of this type of service to the publisher? Mr. Schwalbaum said that special books required individual pricing, but in, in general, the following prices apply:

A 200-page book, 8½ x 11" on a 500 run—$1.20 per book

A 100-page book, 8½ x 11" on a 500 run—70¢ a book

A 200-page book, 8½ x 11" on a 100 run—$3.00 a book.

Multiprint began short-run publishing when Consultant's Bureau, Inc., a publisher of translations from the Russian for various scientific and learned societies, needed a printer and binder to handle books in runs from 200 to about 2,000. The firm has since added a good deal of work from brokers and from other publishers.

The growth of the firm indicates that it not only acquires permanent customers, it attracts new business.

It seems clear that short-run work like that done by Multiprint is going to become increasingly important. The high degree of specialization in and among various groups dictates that communications addressed to them are going to have to be as specialized and hence, as limited. It seems clear that more printers and binders are going to have to scale down to meet the demand for short-run production.

Names in the News

At a recent meeting of the board of directors of Kingsport Press, Inc., Paul B. Scott was elected vice president in charge of the Eastern sales division of the corporation ,and Robert W. Schwab was elected vice president, director of purchasing.

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At Prentice-Hall, George L. Costello has been appointed vice-president in charge of the newly formed professional books division; William J. Costello is vice president in the division; Ralph Lull is assistant vice president of the trade book division; and David Silberstein was named president of the corporation's National Foreman's Institute Division.

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Elmer E. Craig, Jr. will supervise a new division at Wiley & Sons, devoted to programmed instruction materials. He had been with C. V. Mosby Co. and before that with W. B. Saunders for eleven years as manager of the trade department.

•

Wolfgang Sauerlander has been appointed to the new post of production manager at Bollingen Series. He had earlier handled the production of this series for the Bollingen Foundation while assistant vice-president of Pantheon Books.

•

James S. Johnson has been appointed book production manager for Macrae Smith Company, Philadelphia trade book publishers.

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Frederick Beste, formerly with Random House, has joined D. Van Nostrand's manufacturing department to assist in the production of all illustration work for new books.

•

Edward A. Shaw is now production manager at the University of California Press. Formerly an editor for the Press, he returns from two years as production manager of W. H. Freeman & Co., San Francisco.

•

Robert W. Arnold has been appointed art director of Science Materials Center, and affiliate of Basic Books. He had been art director of the American Mercury.

•

James M. Johnson has been named vice president and manager of printing production for the Clegg Company, San Antonio, Texas. He has been associated with the printing department of Clegg since 1952.

TRADE BINDERS AND PRINTERS SHOULD BE ALLIES ---NOT COMPETITORS

Technical aids to printers and willing service are essential to growth.

by Irven Miller, President
PRINTER'S BINDERY SERVICE COMPANY
OKLAHOMA CITY, OKLA.

BINDERS DEPEND ON PRINTERS to supply them with enough work to keep them busy. In any other industry, a company would pay a great deal of attention to its "customer." However, in our industry, strange as it seems, binders just haven't been working too closely with their customers . . . the printers. In fact, much of the time they act more as if they were competitors rather than allies. To be sure, this isn't true everywhere. It may well be, however, that this will become more fact than fiction should this strange attitude prevail much longer.

A trade binder can save most printers money in the finishing part of producing printed matter. Many printers don't know it or else they feel they have been abused by poor bindery service. Frankly, this situation is the very reason I am in business myself. I had always wanted to have my own company and felt that in my area there was a real opportunity for another phamphlet bindery to do well. There was new equipment coming on the market and it wasn't being used in Oklahoma City. I felt that it was a perfect time to start.

Starting a new company isn't the easiest thing in the world . . . particularly when you aren't blessed with money. However, I had some savings and my partner, Jack Whitford, had some, too. We had followed all the new machinery developments and knew what we wanted . . . a Stitch-A-Fold, a Macey flat sheet collator, a Baum folder and a Seybold cutter. We had to buy the Stitch-A-Fold and the collator new and that took a 25 percent down payment and most of our cash. We were able to get a used Seybold and Baum on somewhat easier terms.

That was in June of 1958. To start, my partner worked part-time and I worked full-time. Well, we made money that first year. The second year we had a very healthy increase in business with an increase in profit, too. We're in our third year now and the growth pattern is continuing. We've doubled our floor space, picked up another folder as well as a half dozen different pieces of equipment, paid off the entire lot and have six full-time employees plus Whitford and myself.

We don't have any private gold mine, but we do have a good business and there's more around that we intend to get. We can base a lot of our success on two things; (1) "Selling" the printers on what we can do *for* them and (2) taking advantage of modern equipment.

Production ingenuity

This is how we work. We know we are not big, but we are competitive on any pamphlet job up to 32 pages including cover with a run up to 25 thousand. Let's take a few jobs as examples to show you what we mean.

Here's a job that was 8 pages plus a cover. The text stock was a 60 lb. coated offset and the cover was 65 lb. Kromekote. The finished booklet size was 8½ x 11″ and the run was 5,000. The job was delivered in flat sheets of 17 x 22″ for the text stock and 11 x 17″ on the cover. We cut the larger sheets in half to 11 x 17″ and put the four page flat sections on the collator and Stitch-A-Fold. This combination unit gathered the flat sheets into booklet sets, stitched them in the center and folded them into 8½ x 11″ books. The total time on the job for two people (one on the cutter and one on the collator-stitch-a-fold) was 2½ hours. That time covers everything including packaging for return to the customer.

Another job had a 20 thousand run for a self-covered, 20 page, 8½ x 11″ size booklet. It was delivered to us in flat sheets of two eight page sections and one four page section. The stock was a 80 lb. text. We cut the 8 page sections into 4 pagers and put them on the collator (5 hoppers). The total time was 9 hours with one man for gathering, stitching and folding. A second man made the original cut and then trimmed the finished booklets (one cut, a face trim) in 5 hours.

Tough register work

We also do a lot of the tough register bindery work for printers in our area now. We get the jobs because we can cut a flat sheet to register better than they can fold it to register. Most of the time, a job is laid-out so that the first parallel fold is always against the grain. This just isn't the nicest way to do a job.

We had a big job the other day. It was 16 pages plus cover with 50 thousand run, finished size was 8½ x 11″. Perfect register had to be maintained in every page. The artist who laid out the job wanted an "arty" effect and either knew or cared little for binding problems. He had pipes running across every page and they had to match perfectly. Well, the job was delivered to us in 22½ x 35″ flat sheets. It was run 2 up, work and turn. The cover was delivered 2 up on a 17 x 22″ sheet. Frankly, the job wasn't laid out correctly. We were able to salvage it for the printer, though. We cut it into 4 page sections and put it on our collator-Stitch-A-Fold. We used six stations and averaged over 2,000 finished booklets an hour (that's picking up 70 lb. 11 x 17″ sheets plus a 100 lb. cover) and we maintained perfect register on every page.

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RELATE PRODUCTIVITY TO YOUR BUDGET HOUR COSTS

by Harold R. White
DIRECTOR OF MANAGEMENT SERVICES
PRINTING INDUSTRY OF ILLINOIS

Selling price structure must be based on sound budget hour costs to ensure profitability. Here are the factors which must be considered in establishing your costs.

BUDGET HOURLY COSTS are the rates to be used during the coming year, or until a major change in hourly costs occurs. Budget hour costs are the rates for costing out job tickets and for establishing selling price structure. Budget costs are based on the sales volume you expect to generate during the next period.

Budget hour costs will be different than actual because it is based on *expected* sales volume rather than actual volume. Another difference will be the charge for depreciation and interest on investment. For budget hour costs, we recommend that the cost for depreciation and interest be figured on "present value" of new equipment rather than "book" value of existing equipment.

The use of present-day values will enable the binder to keep abreast of the inflationary trend in the price of equipment and also obsolescence, which is brought about by continuing mechanical improvements. Actual costs, of course, will be those figures established by your accountant and used for federal income tax purposes.

Recovery of Interest

It is logical to include "interest on investment" regardless of whether the firm actually pays interest or not. The inclusion of interest in cost rates means that costs are related to the use made by customers of the various items of equipment.

A customer whose work calls for an expensive machine will pay, in the price of his work, the interest involved during the period of its use. Another customer, however, whose work involved little or no use of equipment, will pay little or no interest. Thus, by including interest in cost, this item is recovered fairly, according to the use made of capital by different jobs and customers. As a matter of experience, the purchase of new bindery equipment usually requires borrowed capital, thus causing the binder to incur interest as a cost. When equipment is leased, the element of interest is automatically included in the rental charge. By this procedure, a binder insures that the profit added to job costs is real profit.

We mentioned that sales volume can cause a wide variation between budget hour costs and actual costs. If the productivity is low, we divide the total cost by only a few hours, thus causing a high hourly rate; and, if the productivity is high, the result is a low hour rate. Total hours charged to jobs, divided by the total available hours, equals per cent productivity. Budget hour costs are determined by estimating the expected per cent of productivity.

Idle Equipment

This brings up a point that is especially applicable to the bindery industry. It is a common practice to be top-heavy on equipment. For example, a binder may have eight folding machines of various sizes, with only six production crews. He may have a special machine that only runs a month or six weeks out of each year. Naturally, the binder does not keep a production crew available all year long. A special machine may be responsible for selling a job that provides many hours of work for several other operations, therefore, he is satisfied to keep this machine even though the per cent of productivity is very low. The point we wish to make is that a binder may have more pieces of equipment than production crews, in order to be flexible, and this factor must be recognized in establishing budget hourly cost rates.

If a machine with a low percentage of productivity is not charged to the customer at the proper hourly rate, it is draining profits from other operations. Management will have to decide whether or not to continue with this situation. The Chicago Trade Binder's Group, an affiliate of Printing Industry of Illinois Association, has developed a procedure for computing the proper rate in such cases.

A Practical Solution

Factory costs can be divided into three broad classifications, namely: Payroll Costs, Factory Fixed Expense and Factory Current Expense. A practical solution for the situation mentioned above, is to use a different per cent of productivity for each of the three classifications listed.

The following is an outline of the various cost elements included in each of the three categories:

Total Payroll Cost: Direct labor-production workers, indirect labor, FOAB tax, unemployment tax, workmen's compensation insurance, health and welfare expense and pensions.

Factory Fixed Expense: Occupancy expense, plant insurance, personal property tax depreciation and interest on investment.

Factory Current Expense: Direct supplies and expense, spoilage, repairs and power and light.

The chargeable hours for any desired productivity is determined by applying the per cent of productivity to the available hours. Keep in mind that available hours are less than "pay" hours. Note the following example:

Total days per yr.	365
Less—Sat. & Sun.	104
"Pay" hrs.	$261 \times 7\frac{1}{4} = 1892$ hrs.
Less—Paid vacation & holidays	22
"Available" hrs.	$239 \times 7\frac{1}{4} = 1733$ hrs.

(Chargeable overtime hours are to be added to the available working hours.)

For example, 80% and the result is 1386 hours. In the above illustration we can say that, for one year, the employees were paid 1892 hours, spent 1733 hours in the plant, and only 1386 hours were billed to the customer. For purposes of this article, we will assume that the chargeable hours for the machine were 1126, or 65% productivity.

Computing the rate

Using the above illustration, the budget hour cost would be calculated as follows:

Total payroll cost: \$19,443 ÷ 1386 hours (80%) = \$14.02 per hr.

Factory fixed expense: \$8,720 ÷ 1126 hours (65%) = \$7.74 per hr.

Factory current expense: \$1,874 ÷ 1733 hours (100%) = \$1.08 per hr.

Budget Factory Cost Per Hour (Total of above three items) \$22.84 per hr.

To a limited degree, payroll cost could remain at 80% productivity basis even though the activity of the machine goes up or down. During periods of "no-work" on a machine, the crew would be moved to other equipment. 80% productivity means approximately 10 weeks of non-chargeable time during the year. In the above illustration, the payroll cost would remain at \$14.02 per hour even though the productivity of the machine may drop to a much lower percentage.

Factory Fixed Expense are those items that remain constant throughout the year. If the chargeable hours are doubled, the cost per hour is cut in half. If a machine only works⅓ of the time, the hour cost for this category will be determined by dividing the total cost by ⅓ of the available hours.

Factory Current Expense are those items that, theoretically, go up or down in exact proportion to the chargeable hours. The cost per hour is determined by dividing the total cost by 100% of the available time. In our example, the cost per hour would remain at \$1.08 regardless of per cent productivity.

Check figure accuracy

It is a comparatively easy job to figure the adequacy of the hour rates.

Simply multiply the rates by the total chargeable hours in each cost center. The total of all cost centers is then compared to the figures on the Net Income Statement. This should be done every three months. The accumulated figures will be more meaningful than the quarterly figures. Allowances will have to be made for excess cost absorption of depreciation and interest on investment. Hour rates can also be proven by the use of job cost tickets.

Administrative and selling expense is added to hour costs in order to arrive at "all-inclusive cost." DON'T FORGET!

IS GLUING-UP FEASIBLE ON BOOK SEWERS?

By Joseph La Frasca

A Binder Suggests: Book Output May be Speeded and Some Operations Eliminated By Combining Sewing and Gluing.

EDITION BINDING operations could be greatly speeded up by the elimination of present gluing-up methods and equipment. This can be done by combining sewing and gluing-up, so that an entire department with all its materials handling can be completely eliminated.

As an example of this approach to edition binding, let us take a closer look at the Smyth #12 sewer. The machine is designed to sew the signatures of books in sequence. It is equipped with a pasting device for the common procedure in book sewing is to paste the first two signatures together, and the last two signatures to one another, regardless of the number of signatures in a book. This the machine does neatly and simply.

There are occasions, however, when we have a four signature book. The first and second signature are pasted to one another, and the third and fourth are pasted to each other. There is nothing, however, between the second and third.

Why?

If we can tip with paste one and two signatures, why not use a flexible adhesive on every single signature? This is the recommendation I offer for discussion by bindery supervisors, and sewing and other department foremen.

What would be the advantages? There are many to consider: firstly, the gluing-up department with its need for a separate handling operation and equipment could be completely eliminated. Dropped signatures and starts would be drastically reduced. Several other operations, such as nipping, smashing, and cutting could be either reduced in time or eliminated. There would be no wet books to contend with in rounding and backing operations, or in the lining machine.

Every signature of a book would be tipped and all signatures thereby reinforced. The book nipping operation after this combination sewing-gluing would squeeze the adhesive into the fibres of the papers. This means less spring back, with a more compact book resulting.

This approach would solve the basic weakness of present gluing-up operations. After a book is nipped and smashed in conventional methods, the glue rarely flows evenly in between signatures. This thin coating of glue on the backs of signatures is hardly enough to add any strength in holding one signature to another. Only what's between the signatures does the holding.

How?

What are the mechanical changes and alterations in the sewing machine which might be required? They are very few: A heating element with a hand crank could be placed under the pasting so that it could take a hot flexible glue. The treadle action would have to be tied down so the glue bar would work automatically. On the cut-off treadle it would be necessary to engage action to hold back the blue bar between separation at every book.

In discussing this with other binders some new ideas were contributed. Here is one worth considering: above the area wher the sewn signatures are held the gluing bars could lower down and apply about 1" of adhesive to portions of the head, the tail, and the center. This is a slightly different approach, and raises the problem of snapping the books apart after sewing.

There is one weakness in my suggested mechanical method of operating the sewer-gluer. This problem is the holding of the sewed and tipped signatures in a firm, set position at all times. There should be no slipping or dropping of signatures. A possible answer may be to have the head and tail knife guides provided with a keener edge, thereby cutting into the ends of the signature.

Some of these problems could be explored in more detail during experimental work on sewers in actual operation. We would be glad to discuss the idea in more detail with other binders, and would look forward to their comments on these suggestions.

WHAT'S NEW IN SUPPLIES AND EQUIPMENT

Want More Information?
Circle Reference Number on READERS SERVICE CARD (facing back cover)

New Cloth Cutter

A new triple purpose cloth cutter is now available from Kolbus. This versatile machine is equipped for high speed sheeting and slitting from roll material. It features a full width treadle, front and rear clutch levers and has even roll adjustment knobs to facilitate rapid cutting. The range is from 2 x 7/16 to 36 x 55" and models are available to feed up to 80" width. The Kolbus triple purpose cutter is sold by Printing Industries Equipment, Inc., Greenwich, Conn. • *499*

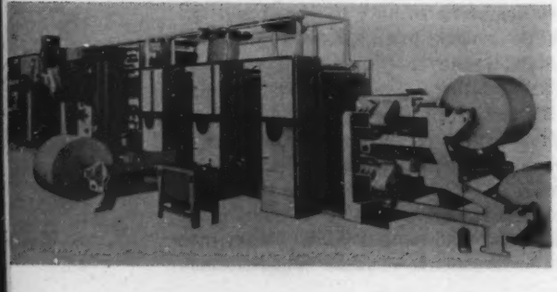
F. H. Levey to Build New Web Offset Perfectors

The Machinery Division of the Fred'k H. Levey Company has announced that they have entered the blanket to blanket web offset field. Until recently, this Division has concentrated on the building of large multi-color common impression cyclinder web offset type presses, this Division has also, for several years, built steam drum dryers & auxiliary equipment for the Graphic Arts Industry.

Special features include water cooled inking systems, Levey's flap roll dampening system, Vernier speed control to both infeed rolls, and water rolls (this feature is particularly important in multi-web operations), a non-printing gap of 3/8" with built-in cocking feature for the plates, high velocity tunnel type dryer that dries even the most difficult forms at high speed.

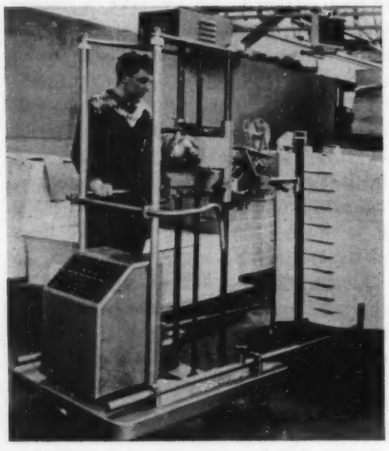
Included with these machines is a combination folder that permits the production of the usual tabloid, two-up Digest and 8½" x 11" chopper folded products, but in addition provides versatile former folds in 4 to 24-page signatures. The angle bar systems supplied with these folders permit color ribbons to be inserted in the signatures wherever desired.

In addition to the standard size blanket to blanket presses, Levey is manufacturing custom-built blanket to blanket presses for specialized operation. These presses incorporate all of the advanced Levey features. • *500*



Crosfield Paper Stack Counter

The newest model in the Crosfield Electronics, Inc., vacuumatic line is the Mark VI paper stack counter. Improvements featured by the new counter include the ability to count from the top of a 3' 6" stack of paper on a skid down to the bottom sheet. The tab insert mechanism simultaneously tabs the paper at programmed counts, every 100, 250 or 500 sheets. The Mark VI is fully mobile and eliminates the need for re-moving the paper from a skid to get an absolutely accurate count.



An accessory device on the Mark VI, the vacuumatic electronic multiple tab inserter, permits insertion of tabs in any selection from 6 to 999 sheets and combinations of these numbers. • *501*

Creeper Delivery Unit by Didde-Glaser

Didde-Glaser, Inc., Emporia, Kansas, has introduced a new Creeper Delivery Unit (Model 159G) for use with the Gather-All Sheet and Signature Collator. An independent roll-up unit, it is said to deliver completed sets in a manner that permits easy removal of the sets while the Gather-All is operating. The speed of the Creeper Delivery is adjustable to allow staggering of the sets from 0" to 3" over the 42" length of the delivery belts. • *502*

Pedestal for Vibration Control

Evans Specialty Co. Inc., Richmond, Virginia has recently begun production of their new Sorba-Sound pedestal for use under the feet of floor machines. These pedestals are made of hard rubber and feature a sealed air chamber which absorbs noise and reduces machine vibration. • *503*

Simulated Gold Stamping for Book Cloth

M. Swift & Sons, Inc., Hartford, Conn., announce that Glitterfoil, their simulated gold stamping material, has been independently tested by the Electrical Testing Laboratories, Inc., New York City. The results indicate Glitterfoil's excellent color retention characteristics on book cloth under a variety of wear and damage tests. Detailed reports of the six tests are available. • *504*

Anti-Static Device

The Simco Company has developed a new anti-static cleaner which combines a brush, a shockless static bar and a suction hood, so that the part is first mechanically brushed to remove dirt and dust. It is then neutralized to prevent re-attraction of the dust, while the suction picks up any remaining dirt that the brush has left. • *505*

Cutler Mail Chute Co. In Bindery Equipment

A complete line of automatic collating and mail inserting equipment is offered to binderies and commercial printers by Cutler Mail Chute Co., Rochester, N. Y. The inserter collates material with assorted enclosures such as booklets or letters of transmittal; and can function as a nester when needed. Other collators in the new line nest signatures, gather sheets and collate booklets at a reported rate of 5000 cycles per hour. Some models collate, stitch, fold and trim booklets with any number of pages and any type or weight of paper. Electronic controls, and top loading permit continuous, error-free operation of the Cutler line. • *506*

New Perforator from Main & Sons

A production perforating machine has recently been brought on the market by Robert A. Main and Sons, Inc., Wyckoff, New Jersey, for perforating paper, paper products, cardboard for skin-packaging, and other operations where many holes are necessary.

The machine is made in roll widths of 33", 48", and 60", with various needle pointed pin patterns. Pins in the perforating roll are alloy steel, heat treated for long wear, and are replaceable if they become worn or broken. A standard machine is equipped with a variable speed drive. • *507*

Magnetomatic Royal Zenith Cutter

The Magnetomatic, a completely automatic line of cutters is available from the Royal Zenith Corporation. Up to ten automatic cutting programs can be recorded and set on these machines, with an almost unlimited number of cuts in each program. Each cutting program is easily recorded and erased when no longer needed. The cutter sizes are 32, 42, 53 and 67" and feature an air table for easier positioning of piles. Side lifting accessories are available for use with the Magnetomatic. • ***508***

Measuring Composition Keystroke Production

Machine composition may be automatically measured with the Countrol Production Monitoring System. The measure is obtained by counting each keystorke made, through an external pulse operating circuit which accumulates the number of depressions in the counter's printing unit. When the total is desired, a time card inserted into the unit is printed with the figure, and the machine resets itself to zero for the next run. As a precaution against false totalling, the accumulating figures are not visible until printed on the card.

The system is said not to interfere with normal machine operation. • ***509***

Atlantic Linotype Subsidiary to Specialize in Dycril

Emmanuel Potash, president of Atlantic Linotype has announced the formation of a subsidiary, Mycrilite Corporation, 65 Flatbush Avenue, Brooklyn, N. Y., to specialize in Dycril plates.

New Product Literature

New Bergstrom Catalogs

Now available from Bergstrom Paper Company, Neenah, Wisconsin, is a functionally designed series of paper sample books. The demonstration pieces describe the Ibsen book, Thor offset, Odin office printing and the special line of Bergstrom safety papers. • ***510***

Potlatch Paper Work Book

Planned as a quick-refence manual for designer, printer-lithographer and those who are concerned with graphic arts production, Patlatch Forests, Inc., offer a Paper Work Book to help solve problems of color, weight, screen, matching inks and similar factors. • ***511***

Acme Steel Bulletin

An illustrative bulletin, with many application photos of product uses for shipping, packaging and materials handing is available from Acme Steel Company, Chicago, manufacturers of powered steel strapping tools and accessories. • ***512***

Pulitzer Prize Winners Bound in Bancroft Book Cloth

Analysis of the production data on the winners of the 45th annual Pulitzer Prizes, reveals that of the five books (see Publishing Front, p. 76), four were bound in A. D. Smith Bancroft Book Cloth.

Didde-Glaser Transfers Binder to Super Speed

In a Joint statement, Carl Didde, president Didde-Glasser, Inc., and Ira J. Lipson, president Super Speed, announced that the new Bufalo perfect binding machine and Rolong back pressing machine will be marketed by Super Speed, Inc.

The Bufalo-Rolong units are designed for commerical and publication printing firms that do adhesive binding on short runs or periodicals, booklets or catalogs. Several models are available for both manual and automatic operation that are said to do adhesive binding economically on runs as short as 10 or up to more than 10,000.

■ U.S. Stitchers in Germany

Miehle-Goss-Dexter has established a German affiliate (MGD Maschinefabrik) that is manufacturing and marketing the Dexter-Christensen gang stitcher. Miehle is also associated with Faber-Schleicher of Frankfurt in the manufacture and distribution of the Roland offset press.

O'Sullivan Goes Public

After 65 years, the O'Sullivan Rubber company has for the first time offered common stock, in the amount of nearly 400,000 shares, to the public by becoming listed on the American Stock Exchange.

Naz Dar Expands

To meet increased demands for its screen process colors, equipment and supplies, the Naz-Dar Company, Chicago, has expanded its West Coast operations. Custom blending facilities, color matching service and a warehouse are part of the installation at 756 Gladys Avenue, Los Angeles, Calif.

Corporate Elections

Charles H. Percy, president of Bell & Howell Company (whose Russell Ernst Baum division manufactures the Baum folders) has been named chairman and chief executive officer. Peter G. Peterson, executive vice president was named president, succeeding Mr. Percy. Alfred T. Craft, formerly director of the Business Machines division became vice president.

•

Alfred T. Craft who joined Bell & Howell in December 1960 as director of the company's business machines division and president of the Bell & Howell Phillipsburg Company, is now president of the Russell Ernest Baum division, Philadelphia, and the Liberty Folding Co., Sidney, Ohio, which were purchased by Bell & Howell in January.

•

Richard T. Kropf has been elected president and chief administrative officer of Belding Hemingway Company, Inc., thread, fabric and chemical manufacturer. He succeeds retiring president Fred L. Johnson. Mr. Kropf has been with the company since 1931.

•

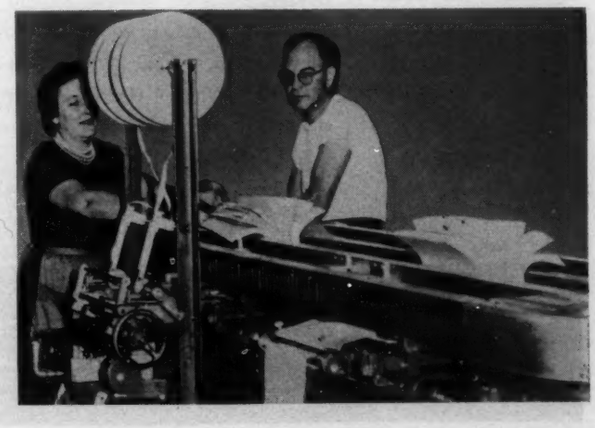
A. L. Bolton, Jr., has been elected president of John W. Bolton & Sons, Inc., and the Emerson Manufacturing Co. division, Lawrence, Mass.

•

David Bookshester has been elected vice-president of adhesive sales, of Morningstar-Paisley, Inc., New York.

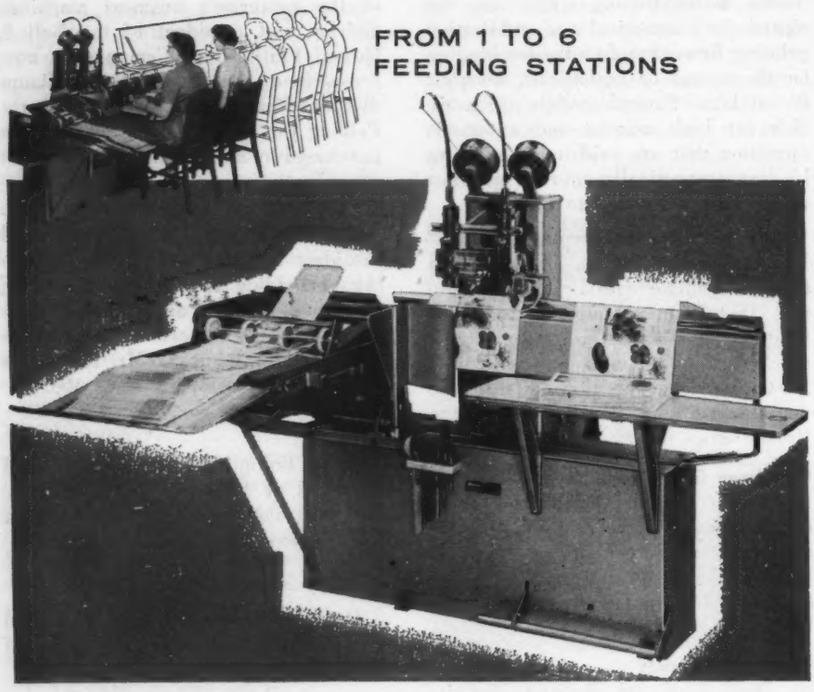
•

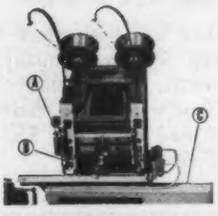
Thomas J. Fahey has been elected president of Byron Weston Company, Dalton, Massachusetts, paper manufacturers. Robert Crane was named chairman of the board, and Alexander Euston was re-elected vice president.



Horace Earls of the Benson Printing Company, Nashville, Tennessee, watches as massive R. L. Polk Bank Directory glides by on the firm's Dexter Automatic Backliner and Headbander. The unit applys crash, backlining, and headbands to the 4¼" thick book at about 40 lineal feet per minute. The machine handles a wide range of books from 3" to 14" long; and from ¼" to 4¼" thick, and of unlimited width.

Rosback auto-stitchers grow with your business





A Set Left Head on graduation of space required.

B Raise Lever to loosen Head and Lower Lever to lock Head.

C Position First Staple in Book According to Graduation.

Single Station Auto-Stitcher with Back Table gives 2 Feeding Stations • 2-Station with Back Table gives 3 Feeding Stations • Gathering Saddle adds 4 Feeding Stations to Auto-Stitcher • Single Station with Gathering Saddle gives 5 Feeding Stations • 2-Stations with Gathering Saddle gives 6 Feeding Stations • Stitches automatically staggered which allows trimming of the pile of books • From 1 to 4 Heads can be used on the Machine • When 4 Heads are used in 2-up work, the stock to be stitched should not exceed 1/16" in thickness • Speed variable at will of Operator • Maximum speed 4,100 per hour • Maximum size book 11½ x 15.

Rosback | F. P. ROSBACK CO.
Benton Harbor, Michigan

Allies, Not Competitors

continued from page 79

As a trade bindery we not only can do a plain binding job better for a printer, but we can save him money on his presses with our equipment.

Can save printer money

Here's how. Let's take a 16 page job with some four color work. Let's say that there are four colors used on pages 1, 6, 8, 9, 14. And, we'll assume that there are two colors used on the rest of the pages. This, you'll agree, is a typical layout. Normally, this job would be laid-out for folding with 4-color work on both sides of the sheet. This layout requires both sides of the sheet to run through a single color press four times (8 passes) or through a two-color press two times (4 passes). However, by letting us bind the job on our collator-Stitch-A-Fold, the job can be laid-out with all 4 color work on one side of the sheet. This way, the printer must run one side through a single color press four times and the second side through only twice. This is a total of six passes saving one third of the press time. If a two-color press were used, it would save 25 per cent of the press time because one side of the sheet would go through the press twice and the second side only once. This, to a printer, is more than the difference of getting or losing a nice order.

Creative printing salesman can even suggest to the printing buyer that the layout be made so that such savings can be obtained.

Large and small customers

These few examples of working closely with the printer have meant an increase in business for us and the printers aren't unhappy or they wouldn't send us their work. We get work from the largest printer in town as well as from some of the smaller ones. Our customers have gang stitchers, three-way trimmers, etc. We've had their work because we were able to register it better than they, and we did it faster and less expensively, too.

It's easy to understand why a printer with new modern presses on his floor looks down at a binder who hasn't had anything new in his plant for years. When you want to get more finishing work and look at it in terms of working in partnership with the printer, it stands to reason that we trade binders must approach the efficiencies of the pressroom. This attitude has worked for us, at least. Our company's customers, the printers, are allies—not competitors.

EXPANSION PROGRAM

continued from page 69

ing so that there is a definite shortage of good manufacturing capacity."

The second division or production line would be for edition bound books, both textbook and trade, with an estimated output of some 100,000 a day. "Here again," Roskin says, "modern high-speed equipment is already available. A completely new plant is able to construct a whole production line which takes full advantage of every development, whereas established plants are necessarily limited by their earlier investment in obsolete machines."

Diverse printing equipment

"A rotogravure division, with an estimated cost of about $4,000,000 would be installed for publication manufacture. In addition separate letterpress and offset divisions would be available for the bulk of commercial printing, and such trade books, catalogs, book covers, and other book products essential if we are to offer a complete book manufacturing service."

Construction of the new plant, housing the separate divisions, is tentatively scheduled to begin shortly. When completed, this promises to be one of the most modern and efficient book manufacturing enterprises in the world.

Market invites expansion

The reason for the tremendous interest in the plan, and the evident support which the financial community has given Sol Roskin becomes evident in his summary of the situation the book industry finds itself in today:

"Every survey, analysis, and study definitely shows a growing market for books and printed materials of all kinds. The numerous reports made by BOOK PRODUCTION Magazine are evidence of this. With this growth the industry will definitely experience a shortage of book manufacturing capacity. What we are doing in making a determined effort to supply that capacity, by taking full advantage of all the new developments in equipment and manufacturing methods."

When completed, the plant of Process Lithographers, Inc. may become a showplace as an example of the growth opportunities possible in book manufacturing by a concerted, wholehearted effort to meet the real needs of the book market for speed, automation, and economy.

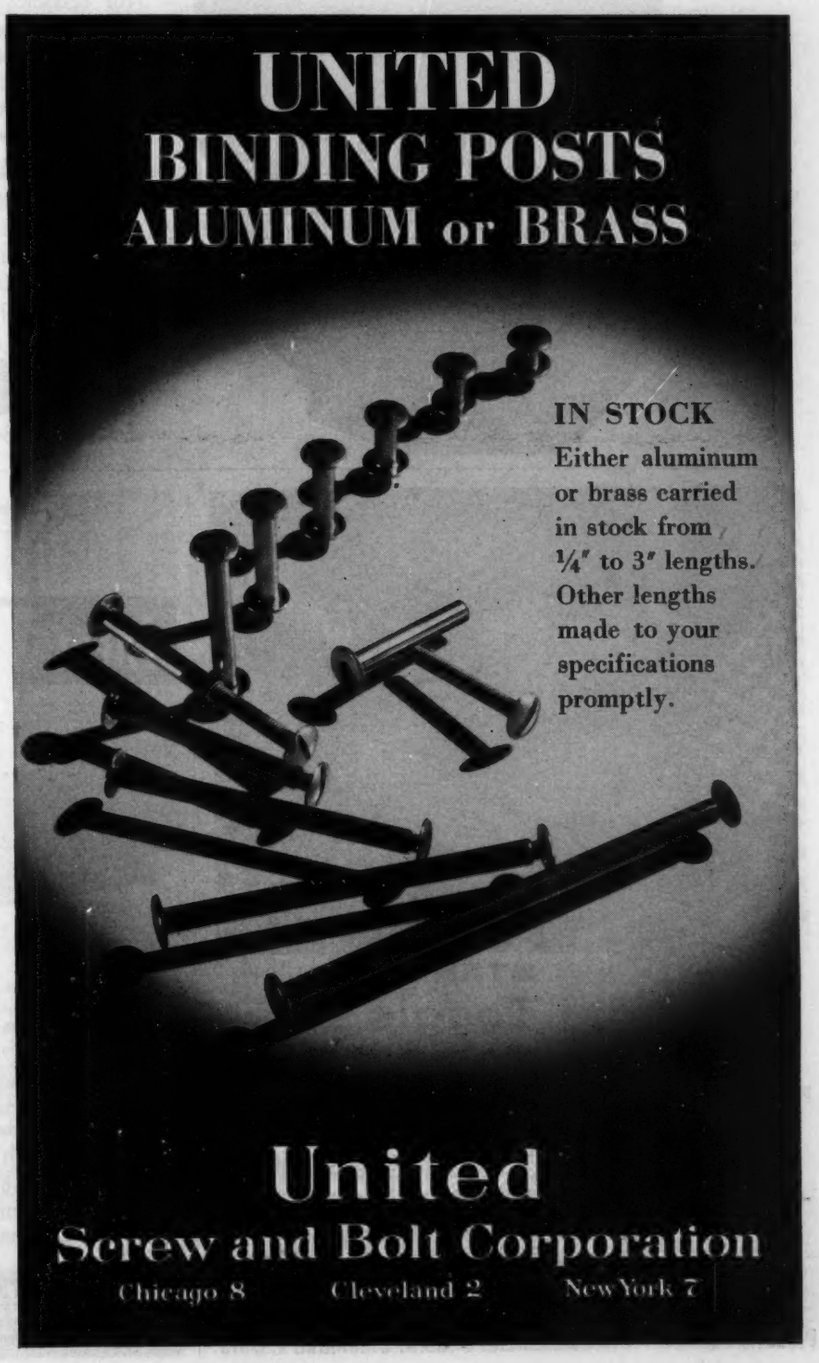
Ratio Studies

continued from page 71

what, Company "B" may find itself in trouble. And finally, before we go too far in either praising or damning Company "B", remember two more things:

(1) Ratios taken by *themselves* are not sufficient to establish the stability or weakness of a given operation. But ratios considered in conjunction with the complete financial statement, knowledge of the structure of the particular company under study, and familiarity with prevailing conditions in the industry can be a useful tool for analysis; and

(2) Whenever possible, don't limit your ratio or other comparisons to just one year; go back several years and observe the *trends* in both your company and the industry. Despite our earlier warnings about considering composite figures as the "last word," if the industry is consistently and in many categories going one way, and you're going the other, look closely! Correct malfunctions before they become serious to assure your company's survival.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The Plays of William Shakespeare, published in red glazed calico, were among the first cloth-bound books. Early cloth was primitive-looking and poorly calendered; yet, from the standpoint of economy and durability, it provided a much-needed compromise between costly leather bindings and paper wrappers.

Today's book designers continue to choose bindings for economy and durability, but their selections can now be made from an unrestricted range of textures, colors, weights and finishes, meeting twentieth century standards of quality and serviceability, with no compromise in beauty or dignity.

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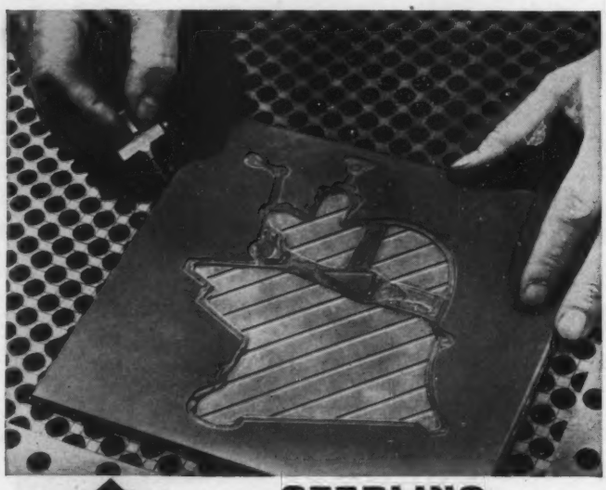

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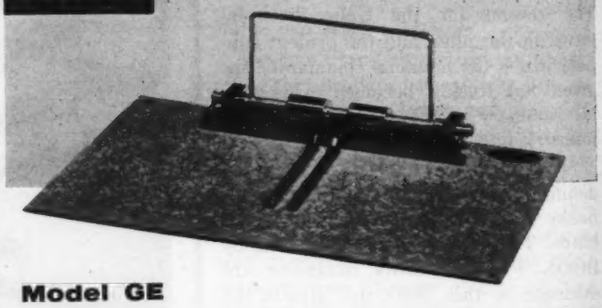

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TIPS ON FOLDING MACHINE MAINTENANCE

MAINTENANCE STARTS with cleanliness. A visitor to a bindery is always struck by the grayish globs of gook that seem to accumulate everywhere. Paper dust and shavings, particles from the cover fabrics and the bubbling adhesives and miscellaneous grit have an uncanny skill in sailing through the air to land and build up rapidly on driving shafts, knives, rollers, gate edges, perforators and every other crucial part. Perhaps when the harried operator sweats and worries about adjustments that are producing crooked folds, the real source of trouble is not the settings or tensions but dirt that is interfering with with proper feeding of the sheets.

■ Start then, by giving the folder a thorough cleaning. Work off the small lines of dust or grit that, if neglected, start a trouble-making accumulation.

Moving parts imply friction, and that means oil or grease is absolutely essential. The instruction manuals that come with the folders usually specify the points at which oil or grease should be used. The general rule is to oil the roller bearings an dthe pump each shift, or every eight hours of continuous running time; and to be sure that every moving part, even the slow-moving ones, are oiled at least once every sixteen hours of running time.

■ If your equipment does not have the specific places for the oiling and greasing already marked for you in colored paint, take time out to save time over the months: identify each point for the usual eight hour oiling with a dab of red paint; each point for the sixteen hour oiling with a dab of blue. Beforesighted and systematic about it. Keep an oilcan with the proper grade of oil at a convenient and *definite* place near your equipment. Regard the oiling as a standard part of the job, not as an afterthought or something to do when you're not overloaded with work.

■ Greasing, though equally important, is simpler since the basic rule is to pack the angular roller bearings with a good grade of grease about three times a year.

When pasting attachments are used, it is important to empty the paster for cleaning at the end of a job. Otherwise the paste wheel will not run smoothly. And oil the paster each time it is used, at the side holes and at the oil hole in the support bracket.

The tapes on folders can very effectively be cleaned by taking a pad of cotton soaked in benzoline or a similar cleaning agent and pressing it against a dirty tape while running the machine at a slow speed.

A similar cotton and solvent operating is equally useful on the rollers of the machines that use rollers.

■ Part of the operator's know-how concerns the opening adjustment for the right angle fold. Some machines have this adjustment to spread the folders when heavy signatures are run. It is important to close this adjustment after the job is finished or there can be difficulties in folding the next job.

■ On the Baum machines, the caliper that assures the feeding of only one sheet at a time must be kept carefully oiled, as must the bearings in the lower steel feed rollers. It ink accumulates on the steel feed roller, it will not be possible to set the caliper accurately. Always keep it ink-free.

New BIN-TYPE JOGGER cuts cost, adds profit

SERVES ALSO FOR FLAT-TOP WORK

As pictured, this husky unit is a bin-type jogger. But you can quickly remove the bin deck and and it's flat top jogger. (Available without bins if desired.) Either way its powerful vertical action jogs perfectly. ● As a bin jogger, can be placed to jog for several duplicating presses simultaneously to speed up volume. Has rubber casters. Easily moved. Stays put. ● As a flat-top it's great for reams, sales books, magazine signatures, newspapers, etc. Can't be overloaded!

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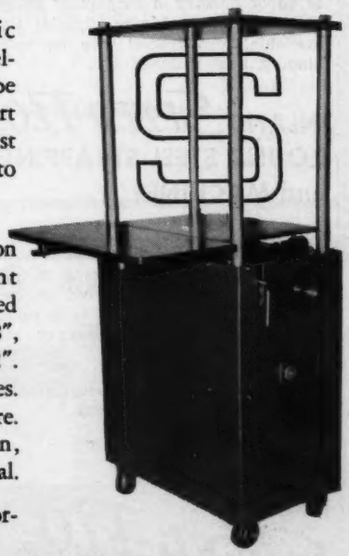

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Wire Stitching Essentials

ALL STITCHING OPERATIONS in a bindery, irrespective of the manufacturer of the equipment or whether saddle-stitching or side-stitching is involved, have in common the need for smooth feeding of the wire, correct penetration of the stock, proper cutting and satisfactory clinching of the staples.

In order to obtain a dependable flow of good work, the following essentials must be observed.

1) The legs of the staple must be of the same length.

2) Wire must enter the cutters as nearly straight as possible.

3) The cutters or knives must be sharp and properly set so that there are no burrs on the ends of the wire, and the wire is cut square, not with a beveled end.

4) Clinchers must be adjusted to the proper height for thickness of the stock to stitched; they must work freely, and be centrally located, forward and back. They must, moreover, be in good condition mechanically, with no pitted or badly worn grooves.

5) The tables and arms of the apparatus must be adjusted for the proper compression of the work that is to be stitched.

6) The wire must be of correct size for the stock to be stitched, and must be used only in conjunction with the proper bender bar for that gauge of wire. If the wire fits the bender bar grooves too loosely, buckling will occur. And if the wire is too large for the grooves, buckling will also occur, and in addition there will be excess wear on the bender bars. In selecting the wire, be guided by the operating instructions for the machine and the job, and use only the gauge of wire that is recommended.

7) The wire spool must be free to turn; and the wire must not be allowed to become crossed. Short staples, and even entire failure to produce staples may result from crossed or tangled wires.

8) The wire feed grips must not be clogged; keep them clean and clear at all times. The points should not be kept in use if badly worn. Staples that are short on one leg may be caused by these conditions.

9) The machine must be kept clean at all working points and the table.

10) Keep the machine oiled and greased, *on a regularly scheduled basis,*

(BASED ON OPERATING DATA AVAILABLE IN BOSTITCH INSTRUCTION BOOKLETS.)

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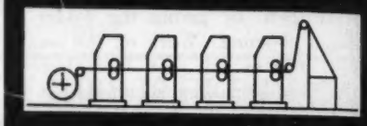

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GUILD EXPLORES BUILDING-IN PROBLEMS AND PROCEDURES

The building-in of finished cased-in books is a decisive step in the manufacture of well-bound books. In a meeting noted for its concentration upon the operation of bindery machinery, and the flow of work through a plant, the Bookbinders Guild of New York reviewed and analyzed all procedures and problems in building-in.

Dominic Annucci and George Guglielmo, both of Van Bookbinding Co., sparked the discussion by outlining the checking which can be done at the point of building-in. "Watch the squares on books," Annccci said, "It is usually a good idea to have examiners on both sides of the conveyor to check the books as they come off the building-in machine. In particular watch out for burns and, oil spots, and torn end sheets. Of course every effort is made to catch errors before casing-in but they frequently occur."

As a general rule, Bookbinders Guild members felt, about six tenths of one percent of finished books require repairs after they are built-in. This percentage appears to be the same whether the building-in is done by machine or by boards.

Longer dwell period?

Plants which build-in on boards usually leave the books in for several hours or overnight. Those companies which build-in by machine seem to follow two separate practices: One group stacks the books back to fronts, with a small board on top of a pile, and simply pushes them along a conveyor to the station where they are jacketed and packaged. The other group prefers to take the books out of the building-in machine and put them, by groups, into a small book press which would compress them for a few seconds. Would it be possible, members asked, to avoid this need for stacking and pressing by enlarging building-in machines so they would have 8 stations instead of 6? This was considered not practical since additional stations would only add one or two seconds of impact and dwell, and would not be sufficient to solve the problem.

Dominic Terzuoli referred to a specially-constructed building-in machine used in one plant. This consisted of a large oven-like structure within the plant, consisting of 25 to 100 pockets, riding in a conveyor between batteries of heat lamps. Each book would spend three and a half minutes in the machine, under 140 degrees of heat, and would emerge completely dry.

Paste control

When cases are made of cheaper porous cloth, Guild members said, there is often a squeeze-out at the joints. This is a frequent problem, whether the books are built-in by machine or boards. One way of dealing with this is to enlarge the thin backlining paper so that it reaches to the edge of the board, thereby forming a barrier against paste seepage. Some members felt this produced a book which was not smooth and even in the joints, but others thought this could be overcome with more care in manufacture.

The best solution to paste seepage, building-in and casemaker operators thought, was to reduce the amount of paste used in casing-in to the minimum. This could be done by changing the timing of the cam in the casing-in machine. It is also well to bear in mind that side gluing attachments usually add more moisture to the adhesive.

Howard Post offered a suggestion which building-in machinery operators might consider in future experimental and development work. Heat and impact are the two factors which are used in building-in machines to dry and set the adhesives in the book. In many other industries it is found that a cooling and freezing operation "sets" the process initiated by the application of heat. It is possible that cooling may be of some assistance in the problems we have with adhesives?

The animal glues in lining and the resin glues used in gluing off are quite compatible, members' experience indicates. Their remelting in the building-in operation seems to make the book stronger, lending support to some plants' experience that building-in by machine produces a stronger book. The old flour adhesives took eight hours to set. The new adhesives set almost immediately.

Guild members were unanimous in saying that buckram cloth works the best in building-in opertiaons. Cross-grain coated stock, on the other hand, seem to cause difficulties, whether the building-in is by board or machine.

■ The business portion of the meeting was quite brief, limited to the report of Frank Hessler concerning the Guild Outing at Union, N. J. on May 27. Arthur Busch of Eggeling Book Bindery was elected an honorary member. Thomas Moore, superintendent of Moore & Co. in Baltimore, and William Jeisi, son of Emil Jeisi, were introduced to the Guild members as guests.

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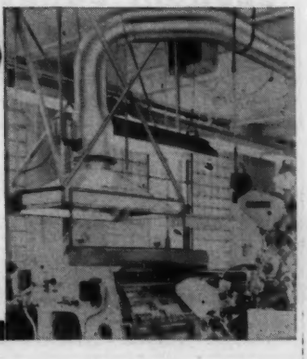

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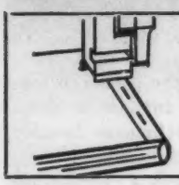
Buyers' guide

BINDERY SERVICES & SUPPLIES



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CALENDAR OF MEETINGS

THE DAY-TO-DAY work of the Book Manufacturers' Institute during May and June was particularly evident in the various committee meetings. The following is a summary of the more important activities and projects undertaken by the BMI and its associate industry groups:

Joint Textbooks Committee. The National Association of State Textbook Directors met in Clearwater, Fla., May 9-10, to discuss the recommended changes concerning performance standards and minimum specifications for textbooks. Malcolm Frost, BMI director, participated in the meeting.

Industry Committee. John Phillips of Vail Ballou has been elected chairman of the group, succeeding the late Sidney Satenstein. The next meeting of the committee and associated groups in book publishing and selling will be devoted to a re-examination and restatement of the B.I.C.'s overall policy. The group's purpose is to promote the interests of all segments of the book industry in dealing with common problems. These may concern trade customs, storage practices, printing and binding schedules, industry financial studies, and similar matters.

Industrial Relations. The May 15-16 conference on "Motivating the Hourly Employee" featured reports by Winthrop Lee of Riverside Press; Henry Young, Cuneo Press of New England; Earl Clouse, Riverside Press, Inc.; J. D. Vail, Vail-Ballou Press; Martin Blumberg, American Book Stratford Press; Philip Woodward, Plimpton Press; Warren McClelland, World Publishing Co.; Harold R. Jones, Haddon Craftsmen; and others.

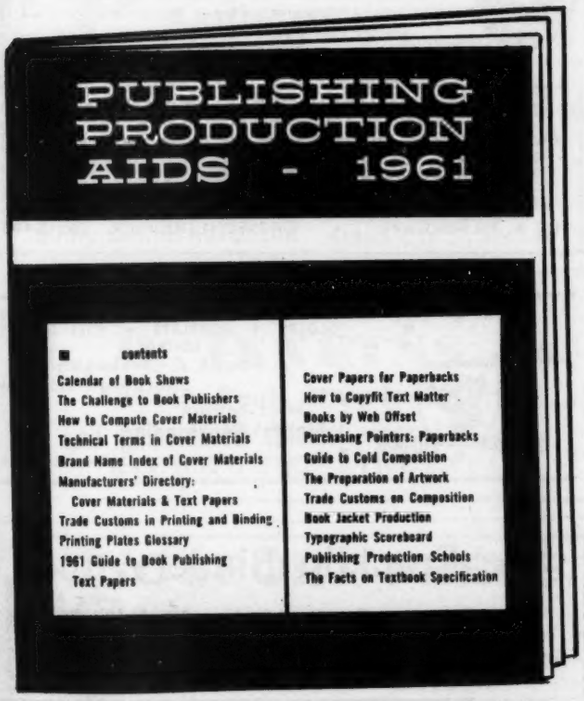
Trade Customs. Recommendations for changes in trade customs governing relations between book publishers and manufacturers have been made by the committee and considered by the BMI board of directors. The changes are nominal, concerning minor matters. A survey of member experience with spoilage allowances on sheet-fed rotary letterpress machines is being completed. Some of the new figures will be included in the trade customs.

Accounting & Insurance. Price Waterhouse & Co. has completed one of its annual surveys of production and profits in book manufacturing operations, as they affect BMI members. This will be distributed to participating firms.

Adhesive Binding. In view of growing interest in adhesive binding methods the committee has sent out a detailed questionnaire to the BMI membership concerning actual plant experience with adhesive binding. The purpose of the survey is to determine what sort of work is going into adhesive binding and which materials have been found to be most suitable for this process.

Protective Coatings. Minimum specifications for coating materials are being prepared in conjunction with the U. S. Testing Co.

Storage & Handling. The standard practices regarding storage charges have been reviewed by the committee, with recommendations for minor changes in the trade customs.



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500	501	502	503	504	580	581	582	583	584	660	661	662	663	664
505	506	507	508	509	585	586	587	588	589	665	666	667	668	669
510	511	512	513	514	590	591	592	593	594	670	671	672	673	674
515	516	517	518	519	595	596	597	598	599	675	676	677	678	679
520	521	522	523	524	600	601	602	603	604	680	681	682	683	684
525	526	527	528	529	605	606	607	608	609	685	686	687	688	689
530	531	532	533	534	610	611	612	613	614	690	691	692	693	694
535	536	537	538	539	615	616	617	618	619	695	696	697	698	699
540	541	542	543	544	620	621	622	623	624	700	701	702	703	704
545	546	547	548	549	625	626	627	628	629	705	706	707	708	709
550	551	552	553	554	630	631	632	633	634	710	711	712	713	714

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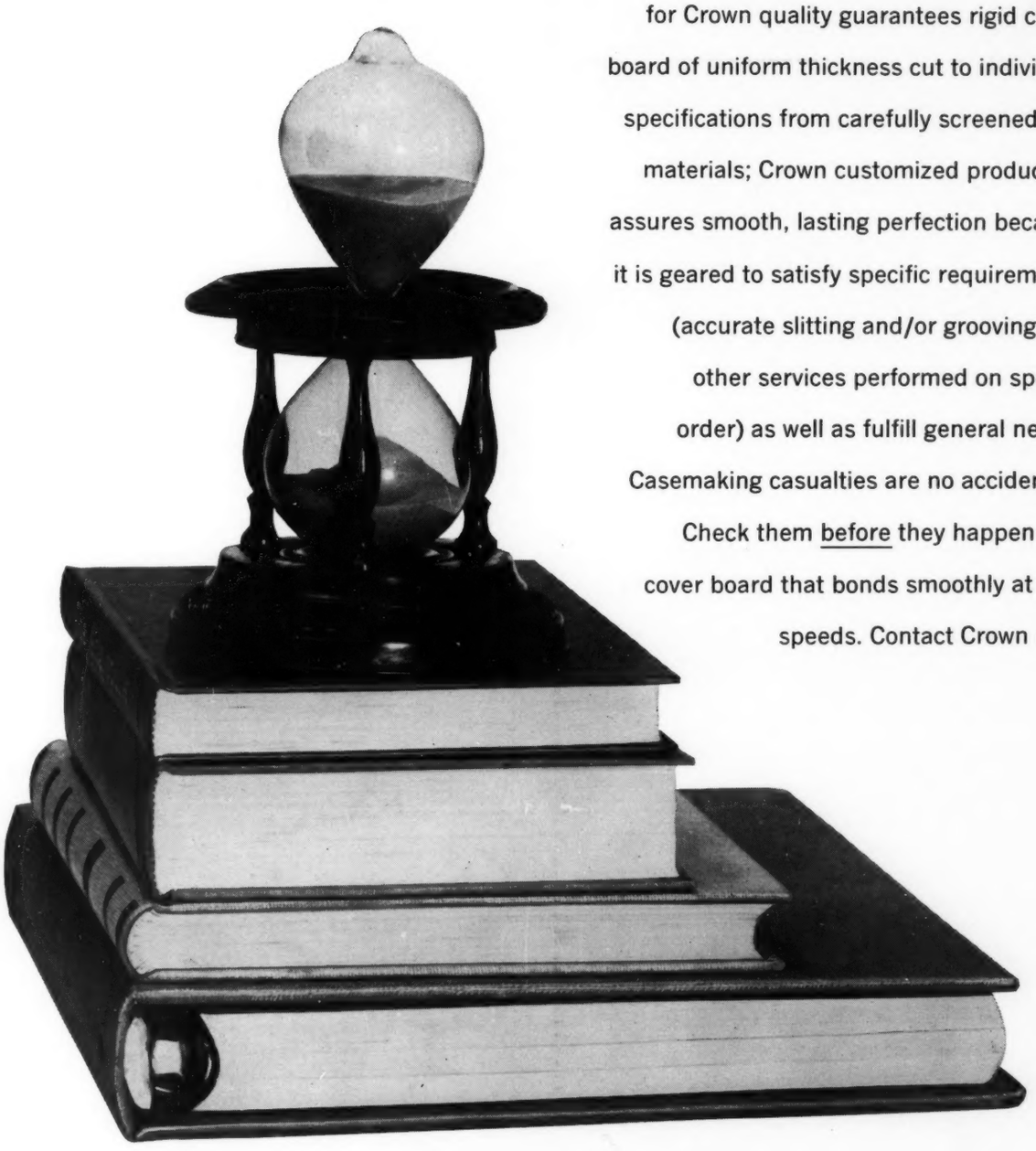

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